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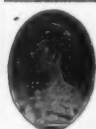
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THE MUSICAL COURIER, 24 RUE TAITBOU, PARIS. {
APRIL 9, 1900. }

"French Diction and Contradiction."

UNDER this heading, in a recent MUSICAL COURIER, somebody asks the question:

Why is it that we should lay such stress upon the acquisition of correct French pronunciation, when the French take no trouble to acquire correctly our language?

This question is frequently asked.

It is one of a large class of questions or ideas which, while seeming to have reason and right on their side, have not.

When, for example, a visitor in a town or country finds fault with some custom or habit of that certain locality, it is usual to hear the retort:

"Why don't you go back where you came from if you don't like this?"

There is so much to be said in response to a suggestion like this that it is seldom answered.

At first sight, or hearing, one is so struck with the seeming reasonableness and logic of this expression, that coinciding with it seems to be the only thing to be done, which generally is done.

Between the two it has come to pass current as a most wise, just and sensible remark, and has almost gone into literature as such.

The suggestion about French is somewhat similar to that.

There are many reasons, however, why the fact should exist that much stress is laid upon the correction of French enunciation by Americans, while no pressure whatever is brought to bear compelling French people to master the pronunciation of our tongue.

In the first place, they "do not have to."

In the second place, we "have to."

The question of supply and demand is at the bottom of this, as of many another enigma of our time.

There are two distinct worlds in which language is a necessity—the world of commerce, the world of art.

Were there no art, there would probably be no question of language perfection, as in commerce "everything goes" that turns out a penny.

To buy and sell, to find eating and drinking, apparel and sleeping places, to direct servants and employees, and to exchange thoughts of necessity—no matter the means for these things, so long as the thoughts are transferred and exchanged.

It is only when we come to the domain of art production, or reproduction, that the stress of correction begins to be laid, and perfection insisted upon.

For all art means accumulation of perfections, and there is no art without this.

A French artist can reap a fortune in America without knowing a sound of English. An American cannot make a sou in France without having mastered the pronunciation of French.

Why?

Because America has nothing in its language, in song or opera that the French want to hear, while the French language is a musical mine from which we are obliged to draw for musical pleasure.

There, at once, in a word, is the bolt drawn, and the necessity for stress entailed.

An American artist must sing French. A French artist does not have to sing American.

When we have Gounods and Bizets, Delibes, Aubers, Lullis, Massenet, Berliozes, &c., French singers will probably look up the original text, in which case they

would themselves insist upon getting it right if they got it at all.

Even in countries where there are indigenous English operas, the Frenchman is not required to sing them, because he has sufficient of his own to sing. We do not find French people over in England singing "The Bohemian Girl" in broken English. They would not be engaged by managers to do so. When they go over there, it is to sing "Faust" and "Romeo and Juliette," "La Dame Blanche," "Mignon," "Manon," and "Carmen."

Were they to attempt to sing "The Bohemian Girl" in France, they would translate it into French. They are more delicate of intrusion than we. We plunge roughshod over their ears, and attempt to compel them to be pleased with the pain of it, and then blame them if they wince.

In any case, whatever the cause, the fact remains: the French singer is not obliged to sing in English to gain either name or fortune. The American singer can gain neither one nor the other without French repertory.

A French repertory may be sung badly in America, but it cannot be sung badly in France—that is as to pronunciation.

Another reason why Americans are more indulgent than French in the matter of language is, because our race is a conglomerate, not a distinct, one.

From infancy we are accustomed to hear about us German, Italian, Swedish, &c., not to mention a whole Babel of American dialects. We have in our families members of various nations speaking their own tongues. Nothing linguistic shocks our ears. We are accustomed to being shocked.

The French, on the contrary, are a distinct race since centuries, and not only distinct, but exclusive. Until recently, when expositions and other forms of race amalgamation forced their way into the country, the people heard no language but their own. They wished to hear no other. Antipathy was added to habit. Hearts and ears were both sensitive.

The effort of the heart was to keep the race isolated and distinct. Their pride was in it, and they had reason for that pride.

We have no pride in anything that does not tend to accumulate riches for us. In that line "any old thing goes," as the drummer says. Any American would talk Sanscrit, Turkish or Zulu talk that would advance his interests or increase his bank account. This will change in later years, but it is the fact to-day.

Again the French race, distinctly, typically artistic, are ardent lovers of and sticklers for perfection in all that relates to the fine arts. Language in song, declamation, lecture and select conversation is certainly one of those.

A voice alone does not commend itself to a French audience. The song, the opera, the verse, the discourse, include many elements of which the voice (to them) is a very small part, the language and form a very large and important one.

We have no standard of perfection in many things, and language is one of them.

Our own language is murdered under our very eyes (and ears), and we do not notice it. "Anything to get along, to be understood in the quickest manner, and to gain the point under consideration."

Another reason for American leniency and French rigor in regard to language is that the English language is intrinsically shocking, containing jerks and jars, strokes and coarse blows. The French language is all music, fine tinted, soft hued, delicately lined.

It is as the difference between sunflowers or tulips and morning glories.

The consequence is that their language in our mouths sounds like a wagon load of iron going over stones, whereas our language spoken by them becomes silk and velvet in texture.

A vital reason for the French distaste for "foreign French" is that they adore their language in a way that is incomprehensible to us. It is to them part of themselves, of their flesh and blood so to speak. It is of their race, their type, their country.

They love its sounds, its forms, its expressions, its rhythms, its peculiar music—its expression.

This is something wholly different from the effect of the thought conveyed. It is a physical effect, as is music to some people.

Their language is to the French, as a race, more powerfully moving than is music. Many French people are moved to tears, even to passion by the mere sound of their language, who remain insensible to music. I have heard people express it as a sort of "intoxication."

An orator who spoke ardent superficialities in perfect French (with all which that implies), could do more with a French crowd than could a foreigner who spoke the wisdom of Confucius, Mohammed and Buddha combined.

We cannot imagine any such feeling. But we can imagine how a feeling such as this must bear upon the acceptance or rejection of their tongue as spoken by sacrilegious foreigners, who do not stop for so much as to take the shoes from off their feet when entering upon the sacred ground.

A child who bangs indiscriminate bunches of keys on an untuned piano enjoys the "noise." The poor musician in the room above is in tortures over the operation.

There is no "affectation" whatever in this extreme sensibility which French people have in regard to their language. It is one of the most sincere things about them.

Were they half so sincere in the expression of their feeling upon the matter, foreigners would be startled out of their complaisance and self-satisfaction; thought would be aroused upon the matter, and means devised to show how bad was the bad pronunciation, and to teach it correctly.

But contrary to the suggestion of the writer of the question referred to, the French are disastrously polite on this subject.

"Disastrously" because it is a disaster for foreigners and for the language that they should be so.

In several years' hourly contact with French people of all classes I have never yet seen man, woman or child impolite to a foreigner on account of faulty language.

I have seen them weep and wail, and tear their hair in the privacy of their own families, and mock and satirize over what has caused them to suffer so much. This, too, of people whom they have praised and complimented to their faces!

This may be dishonest; it certainly is not impolite. It is also unfortunate—for the foreigner's progress.

The writer adds another remark, which is also among the things which have gained ground broadcast, and gone out as gospel while being utterly false.

Namely, that no American can ever learn French any more than a French person can learn American. Also that the ear is the all essential in the matter of correct pronunciation.

The ear is to the acquisition of language as the voice is to the art of song—but one of the essential elements.

As for correct pronunciation it is possible to all.

But of this the next time. FANNIE E. THOMAS.

From Paris.

PARIS, April 9, 1900.

THE opening of the Exposition, the inauguration of the Daudet monument at Nîmes, Holy Week, the death of Joseph Bertrand, the Academician; the reprise of "Patrie" (Gallet-Sardou) at the Opéra, the "Juif Polonoise" at the Opéra Comique, bad news for the English from Africa, opening of the Salon, death of the French Colonel Villebois-Mareuil, in Boer service; the Prince of Wales' danger, the Duc de Orleans scandal, "Education de Prince" at the Variétés, Jeanne Granier; "La Robe Rouge," Vaudeville. Rejane; carriage accident to Ernst Reyer, the composer; grand reception at the Palace Hotel Champs Elysées to the American Exposition Commissioners; rigid regulations for the English ballet girls, who are to appear at the Exposition; marking of arrondissements (wards) in addition to addresses on letters, concerts of Roger-Miclos, Risler and Bauer, and the démission of M. Marsick, the celebrated violinist, from the professorship of the Paris Conservatoire, on account of his extended tournées, have been the topics of conversation of the past week.

In addition, persistent grippe, illness of many prominent people, especially artists; deaths alas! of members of happy families.

Among those called to mourn is M. Jules Algier, the distinguished professor de chant, who is heartbroken over the death of his little twelve year old daughter. Sincere sympathy for M. and Mme. Algier in their trouble.

An interesting and valuable concert given in these last days was that of the pupils of M. Eugène Gigout.

This school has become one of the musical features of Paris. César Franck was the preferred composer at this interesting occasion.

Among the leading pupils of this institution is a relative of the poet Théophile Gautier, named, in fact, Mlle. Mathilde Théophile Gautier. She is an extremely interesting young girl, very pretty, and gifted both for technic and interpretation.

Mention has frequently been made of the interest of the Princesse de Polignac (née Singer) in this school, being herself pupil of M. Gigout. Mlle. Victoria Cartier, the talented French organist, of Montreal, makes yearly pilgrimages to Paris on purpose to study with this eminent organist and musician.

Mlles. Marguerite Janie, Andrée, Allain, Gabrielle Ziegler, Montier, and MM. Albert, Roussel, Krieger,

Przepiorski and Hermant were among the prominent pupils.

"La Procession" and "Mater Dolorosa," by M. Gigout, were sung admirably by Mlle. Telska, and were much admired. Among those present were the following: Comtesse de Beaulaincourt, Vicomtesse de Trégomain, Marquise Doria, Mme. La Générale Boré-Verdier, Comtesse Yvert, Mme. Clamegeran et Brouardel, Comte Antoine de La Rochefoucauld, Comte Frochot, Comte Robert de Flers, Baron et Baronne de Montrichard, Vicomte de Balorre, M. et Mlle. Bérardi, M. et Mlle. de La Bouglise, J. Boellmann, M. et Mlle. Ch. Mutin, &c.

Mlle. Sylva, a bright American girl, with voice of a bird, a Latin temperament and any amount of energy, perseverance and courage, has just returned from Marseilles, where she made her French début, in "Hamlet" and "Les Huguenots."

She is well and happy, delighted with her experience, not only with the success and admiration she has had, but because of the excellent schooling which is thus acquired. Mlle. Sylva has been thoroughly prepared for operatic work by Madame Laborde, and has sung much in Paris, where she is much admired. She is said to have the best French pronunciation of any of the foreigners of late years here. She is young, light of heart and has the best of health. She ought to be singing somewhere in the States instead of over here.

Mlle. Sylva is pupil in diction of M. Dumartheray, of the excellent French school, 14 Rue Taitbout. The excellent criticisms of her French are a great encouragement to her professor.

People coming to Paris for the Exposition could not do better than call into this school, where they can be taught correct pronunciation in class, at 1 franc a lesson, every evening in the week.

In addition to the sounds themselves, the application of sounds in words and the formation of sentences are taught. Call in and see how it is done.

Mlle. Marthe Girod gives her second concert at Salle Erard, April 24. After that she goes to London to give a recital.

In the piano class of Madame Roger-Miclos spoken of last week are many talented French girls. Among them are Milles Madeline Bloch, Marie Montant, Pauline Roux, Jeanne Testa, David, Battier, Dussert. There are some thirty in the class, and friends are invited to be present frequently. This would be a good privilege for some American piano student to follow the studies with a sympathetic teacher, who is a great artist, and in company with the nicest French people.

Mlle. Rose Relda, the charming American member of

the Opéra Comique, was much applauded this week at a concert given with M. Harold Bauer and a Greek violinist, M. Anemoyanni, who made a most excellent impression.

Mlle. Relda sang "La Fée aux Chansons," by Bemberg, created here by Emma Nevada, and the "Shadow Song" from "Pardon de Ploermel."

M. Bauer had his usual success.

M. Ch. Mutin is the successor of Cavaillé-Coll in the well-known organ factory at Paris. He is giving an interesting series of concerts at the establishment, where there is a pretty organ concert hall. M. Guilman, M. Gigout, M. Letocart and others have played upon the big organ just completed for the Imperial Conservatory at Moscow.

Renewed success for Marie Roze at her last pupil concert, when, in addition to the ordinary program, a charming little operette was given. The seance was held at the Salle du Journal, Rue Richelieu.

The receptions of Mme. Helen Ram continue to be veritable musical fêtes. Her parlors are the centre for the flower of the young Parisian talent and of many of the older school. The best music is always heard there.

M. F. Toledo has been a little under the weather in the hands of la grippe. So has the baritone Baldelli. Both are about again, however, busy in music art.

Mention was made some little time ago of the studies and admirable voice of a M. Laugham, pupil of M. Sbriglia. The name is not Laugham, but Lanham—McCall Lanham. The correction is made with pleasure, that his many friends at home may know who it is that is progressing so finely. Mr. Lanham has a superb baritone, warm and true in tone. He is an excellent pianist and organist as well.

Miss Fitzgerald, a gifted Bouhy pupil, leaves with her sister for the States next week on the Kaiser Wilhelm.

Miss Fitzgerald is from Indianapolis, a State by the way that furnishes few pupils to Paris studios. She has been here some fifteen months, and is quite delighted with the progress made in that time.

"He has done everything for me," she says; a remark frequently heard in regard to Mr. Bouhy. Her coaching is done with that admirable coach for Mr. Bouhy's school, Mlle. Sturmfels. She sings well in French, and has a good repertory of songs and arias. The Fitzgerald sisters have many friends in Boston, who will be delighted to hear of their return.

They expect to be back in Paris in June or July. The sister of the singer has been studying miniature painting.

Mrs. Becker, an American with a rarely beautiful voice, is also coaching with Mlle. Sturmfels, and sang at a concert, Salle du Journal, a few evenings ago. M.

Richard Green, of London, likewise made his studies with Mlle. Sturmfels when in the Bouhy school.

Mrs. Eleanor Cleaver is busy preparing her "Götterdämmerung" role to sing soon at the home of Madame Hellmann, in Paris. She has private rehearsals three times a week at present. Her teachers speak in highest praise of the talent and promise of Mrs. Cleaver.

Marteau Returns.

Henri Marteau, the eminent violinist, who has been in this country for some months, returned to Europe yesterday on the steamer Saale. Further news regarding Mr. Marteau's playing will be published from time to time in these columns.

Campanari.

In case Signor Campanari does not go to London to sing this season in the opera, he will spend the summer in this country at Spring Lake, N. J., with his family. He is an enthusiastic hunter and will kill muskrats during the summer in that State.

Frieda Siemens.

The gifted pianist, Miss Frieda Siemens, made a decided impression at the last Liederkrantz concert, where she played the Mendelssohn G minor Concerto.

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LONDON, April 22, 1900.

EVERYBODY, men, women and children, who for the past twenty years have listened to the "Bells of Corneville" will be shocked to hear that Corneville has no bells, never had any bells, but is desirous of having bells. Therefore the little village is passing the hat round for subscriptions to buy a peal. As usual when anything is wanted in Normandy, the English are especially appealed to on the strength of English monarchs having been Dukes of Normandy. Some years ago when the Church of Roussel wanted bells, the parson appealed to the Duke of Bedford, who as head of the house of Roussel presented them to his ancestral village. As there is no English family near Corneville, some of the newly ennobled brewers will glorify themselves by furnishing the needful cash.

The aforesaid hat has, on paper, been passed round on behalf of the expiring Crystal Palace Orchestra, but with-

out success. The dwellers in Sydenham, Forest Hill and thereabouts refuse to buy reserved seats at guinea tickets for the season, and even the Sunday concerts will be abandoned.

The first order ever given by the committee of the famous Three Choirs Festival to an American was given to Horatio Parker, whose "Hora Novissima" was such a great success at Worcester Festival last year. It is described as a cantata, an extended work for chorus and orchestra.

Another novelty is announced by a lady, and it deals with the great topic of the day. Percy Betts, who has been taken into her confidence, and who betrays it to an admiring public in the columns of the *Daily Telegraph*, writes of it:

A lady composer, Miss Mary Louisa White, is, it seems, busily engaged upon a "Transvaal War Symphony," and has obligingly issued a description of the first part. It closes, however, prematurely, with the battle of Glencoe, and a dirge for General Symons, so that there is a great deal more to come, though how much more will, of course, depend upon the British Generals rather than upon the lady herself. "The symphony," we are told, "opens with an earnest appeal to the British Empire to pause before she strikes;" a matter we should say rather difficult to describe on the piano. Then the lady takes us through the negotiations—a sort of "Blue Book Symphony"—the march of the British and so forth; "the interim between the Boer ultimatum and their declaration of war" it seems, "ending with the simplest musical cadence, suggesting how easily matters of dissension can often be settled." If they could be settled as easily as writing a "symphony for the piano," war would be a simple matter indeed.

The British public does not love novelties. It wants music that has had a long career of triumph, and that everybody knows. Such music, of course, saves the audience the trouble of trying to think, or thinking that it is trying, and it can doze throughout the performance in perfect comfort. It is this prudent British characteristic that left the Popular Concerts badly attended when Leclair's Sonata D for violin and viola was performed on Saturday. As it happened, the first number of the program was another novelty—a sextet by Ernst Rudorff. It is written for three violins, one viola and two cellos, and is exceedingly interesting.

Mr. E. A. MacDowell was represented at the Crystal Palace concert the other day, when his concerto in D minor for piano and orchestra was given for the first time in England, with Carreño at the piano. It is very severely criticised by one journal, which blames everything in it, concluding with the words, "It begins with a stupid dirge and ends with a poor waltz."

A Parliamentary return has been issued reporting the

employment of the Technical Instruction Trades in providing work. Of the 440 local authorities in England, only 52 make any provision for the cultivation of music, and of these 52 no fewer than 22 belong to Lancashire. We used to think Yorkshire a musical country, but it does not appear in the list.

In connection with the London Musical Festival, Mr. Robert Newman states that in response to numerous requests that (in order to add interest to the scheme) the English and French orchestras should be heard separately, as well as together, he has decided that the French novelties shall be performed by the French orchestra, and the English novelties by the English orchestra. The vocal and instrumental numbers will, in like manner, be respectively accompanied by the band of the conductor of the occasion. To the combined bands will be entrusted the interpretation of the great works of the classic and romantic schools already announced in the prospectus.

Maxson's Easter Service.

Central Congregational Church, of Philadelphia, Pa., of which Frederick Maxson is organist and choirmaster, gave Stainer's "Daughter of Jairus" at their evening Easter service, with prominent soloists and an augmented choir. It was repeated last Sunday. The "Siabot Mater" will be repeated early in May. Maxson is also very busy with numerous new pupils, and has had much to do this winter.

Synthetic Guild Matters.

The competition for place on the program of the children's recital, which will occur May 9, in the lecture room of Calvary Church, will be held in President Kate S. Chittenden's studios Saturday, May 5. Walter Damrosch gave one of his lecture talks on "Siegfried" at Mendelssohn Hall last Saturday afternoon, for the Guild. The coming Saturday the Second Critical Class by Mr. Parsons will take place in Carnegie Chamber Music Hall.

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MUSIC IN BROOKLYN.

FOR some years the career of Mme. Alma Webster Powell has interested many people. She is another Brooklyn singer who has won fame in Europe, and now that she has been engaged to sing at the Dresden Court Opera, under the direction of Herr von Schuch, her artistic status has been considerably advanced.

Although a resident of Brooklyn, Madame Powell rarely sings in public within the limits of the borough, but on Monday evening a large audience in Association Hall was favored by her appearance. The concert was given under the auspices of Lefferts Council, of the Royal Arcanum. Madame Powell's husband, A. J. Powell, a musician of ability, is chairman of the music committee of the council, and thus the members have him to thank for the good music heard at their meetings and concerts. Other councils in the order are not so fortunate.

Besides Madame Powell, the artists heard were Mrs. Elizabeth D. Leonard, contralto; Miss Lucia M. Forest, harpist; Andreas Schneider, baritone; E. A. Whitelaw, violinist; Mme. M. E. Deyo, pianist, and Carl Grinauer, cellist. Accompaniments were played by Lewis H. Moore, A. J. Powell, and Madame Deyo. Madame Powell sang the technically difficult aria from Erkel's Hungarian opera, with surprising ease. The high notes rang out true and clear as a silver bell, and in the medium and lower registers her voice was as full and rich as a deep toned mezzo. Madame Powell possesses a rare voice. In the second part of the concert Madame Powell sang brilliantly Proch's Air and Variations in D flat. She was compelled to sing no less than three encores after this, and her best selection was Millöcker's "Yodler." Madame Powell sang again in a duet with Andreas Schneider, a young baritone with a rich and vibrant voice. Their duet was "Still wie die Nacht," by Götze.

Like Madame Powell, Mr. Schneider is a pupil of Mme. Anna Lankow, of New York, a highly successful teacher. The young baritone's solos were "The Rosary" (Nevin), "The Red, Red Rose" (Hastings), "Du Bist Mein All" (Bradsky) and "Since We Parted," by Frances Alltisen. Mr. Schneider, too, was compelled to give encores, and his appearance was a success. For a young man—he is just twenty-two—he is a remarkable singer.

Mrs. Leonard's beautiful, rich contralto pleased the audience immensely. Her songs were "You and I" (Liza Lehmann), "One Spring Morning" (Nevin), "A Bonny Curl" (Chadwick), "Thy Name" (Wood) and "Train to Poppyland," by Gottschalk—the last one as an encore. During the season Mrs. Leonard was heard in Brooklyn a number of times, and on each occasion succeeded in moving many people by her sympathetic voice, which she combined with a natural grace, winning in itself.

The instrumentalists all appeared to good advantage. The pianist, violinist and cellist played a trio, by Godard, and a Slavonic dance by Dvorák. Mr. Whitelaw played in good style a group of Hungarian dances, by Hubay, and Raff's "Cavatina." Mr. Grinauer played delightfully a "Reverie," by Bottesini, which he was obliged to follow by two extra numbers. Miss Forest, the harpist, played a barcarolle by Hasselmans; a fantasia by Toulman, and selections from "Lucrezia Borgia."

Like the other artists, Miss Forest was compelled to give encores, and for one she played "The Last Rose of Summer." With the encores, thirty-two numbers were played and sung.

Miss Hildegard Hoffmann is another Brooklyn soprano who has added to her local reputation by singing

twice in Brooklyn during the week. Tuesday evening, April 24, she was one of the soloists at the first performance, in Brooklyn, of Brahms' "Requiem." This work was presented at the German Evangelical Church on Schermerhorn street, for the benefit of the German Home for Women and Children, at Gravesend, L. I. The chorus was composed of members of the Deutscher Music Verein, of Brooklyn, of which Hermann Spielter is the conductor. On the printed program the work was described as "Ein Deutsches Requiem, Nach Worten den heiligen Schrift für soli, chor, orchestra und orgel, von Johannes Brahms." Many of Brahms' compositions reflect his genius, but in his German "Requiem" he touches the highest pinnacle of inspiration. Even the inadequate production under Mr. Spielter's baton impressed the music lovers with its beauties, and stirred the emotions of some of them beyond control. The work was written after the death of the composer's mother in 1868, and after the first production in Bremen was heard in many European cities.

As the tenors of Mr. Spielter's chorus were limited to the insignificant number of seven, it would be unfair, under such circumstances, to expect them to produce a good ensemble. His bass choir was also feeble. The altos sang throaty, and on several occasions the sopranos sang sharp, but the worthy cause, and the earnestness of the conductor, atoned for the defects. Both of the soloists were admirable.

The naturally fine quality of Miss Hoffmann's voice was never heard to better advantage. Then her interpretation was so dignified and soulful. Beautifully did this young artist sing her only solo, "Ihr Habt Nun Trausigkeit." In the sacred edifice it is not becoming to applaud, but many felt like showing the young singer, there and then, some evidence of their appreciation of the true devotion! spirit in which she gave her aria. The other soloist was Julius Schench, a young baritone with a good voice and method. He had two solos, and the manner in which he accomplished his task was gratifying. A handful of strings completed the orchestra. The organist was Hugo Troetschel, the organist and choirmaster of the church.

The performance of the "Requiem" requires a trifle over an hour, and as a preliminary to the concert, Mr. Troetschel played Handel's second organ Concerto in B flat major.

At the last ladies' night of the Brooklyn Tonkünstler Verein, the members voted to "open" all the meetings in the future to their fair relatives and friends. Heretofore this privilege extended only to the regular ladies' nights. As usual, a bit of selfishness lies at the bottom of man's generosity. At their regular meetings the few faithful "Tonkünstler" who attended often departed blue and disgusted because they never succeeded in getting a quorum together out of a membership of forty odd. Seven was the most that ever came, while the average attendance was three. Occasionally everybody stayed away. On the other hand, the members made a particularly good showing on the ladies' nights; and so a member—and he a married man—suggested that all the nights henceforth be "ladies' nights." His motion was seconded and unanimously carried, and now everybody is happy.

The musical program Tuesday evening, April 24, included Beethoven's trio in B flat for piano, violin and cello, and this scholarly composition was well played by Alexander Rihm, Heinrich Klingensfeld and Carl Griener. Mr. Klingensfeld, the violinist, played an interesting composition by Sonetana, entitled "Aus der Heimath." Mrs. Klingensfeld played his piano accompaniments. Mr. Griener played a group of cello solos, and Mrs. Fiqué and Mrs. Burgtorf sang a duet by Chaminade and four Tuscan songs by Caracciola. The meetings of the Verein are held at the home of the president, Carl Fiqué, on DeKalb avenue, opposite Fort Greene Park.

Miss Elsie Ray Eddy, the third Brooklyn soprano to win laurels in Brooklyn during the week, sang on Tues-

day evening at the concert of the Chaminade, a singing society of women on the Hill. The affair was given at the Pouch Mansion before the usual select audience. At a recent social meeting of the Kosmos Club, a fashionable Prospect Heights organization, Miss Eddy sang in her best style, and many were the flattering comments made about the beautiful quality of her voice. Earlier in the month, when the young singer appeared as a vocalist at a concert at Far Rockaway, she was honored with a reception.

In addition to her youth, Miss Eddy is petite, and thus she oftens succeeds in surprising people with her artistic vocal accomplishments. She is one of the coming Brooklyn singers.

The Brooklyn Saengerbund gave a successful concert at Association Hall last Wednesday evening under the auspices of the Brooklyn Institute. The new choruses heard were "Lenz und Lieb," and a slumber song by Louis V. Saar. The poem for the latter, by Hoffmann von Faldersleben, is a popular nursery ditty in Germany, for which older composers have also made musical settings. But none will appeal more to the sympathies than Saar's well written score. The other choruses sung by the "Bund" included "Ein Geistlich Abendlied" (Max Spicker), "Auf der Wacht" (Kleffel), "Der Traumende See" (Schumann), "Wer Weiss Wo" (Koemmenich), "Lockung" (Koemmenich) and "Dankgebet," by Kremser.

The songs by Koemmenich have already been reviewed in THE MUSICAL COURIER. "Wer Weiss Wo" has been selected as the first prize song for the coming Saengerfest. "Lockung" was the second prize song in the Saengerfest of 1894. The Saengerbund never sang better than it did last Wednesday. The soloists were Miss Hildegard Hoffmann and Leo Schulz, the cellist. William Bartels, a member of the club, with a delightful tenor voice, but a vicious method, sang the solo in the Saar Slumber song. In the early part of the concert Miss Hoffmann was not in the best voice. She sang in German "Lied au das Harfen Madschen," by Bruno Oscar Klein; another song by Klein and "Mein Lieb ist Grün," by Brahms. Her English songs were by Mrs. Beach and A. Goring Thomas.

By the time Miss Hoffmann sang her encore to her second group—"The Swallow," by Cowen, her fresh voice rang out charmingly, and thus she was able to convince the doubters that she could sing. Mr. Schulz played skillfully the Hebrew prayer, "Kol Nidrei," arranged for cello, by Max Bruch; a berceuse by Alenoff and a mazourke by Tchaikowsky. As an encore Mr. Schulz played the dainty serenade from Haydn's Quartet in F minor. The "Bund" also sang as an extra number "Der Käfer unter Die Blume" with telling effect. Mr. and Mrs. Louis V. Saar were in the audience.

The Caecilia Ladies' Vocal Society closed its sixteenth season with a concert at the Knapp Mansion on Wednesday evening. John Hyatt Brewer conducted. The soloists were Bertha Bucklin, violinist; Hugh E. Williams, baritone, and Mrs. Eloise D. Clark, soprano.

Another concert in Brooklyn on Wednesday evening to attract a large assemblage of fashionable people was the affair of the University Glee Club. The soloists were Miss Winifred Staples, soprano; Royal Stone Smith, baritone, and Leo Altmann, violinist. Arthur Claassen conducted.

Thursday evening the Choral Art Society, of Brooklyn, gave a private concert at Association Hall. As the society is to give another concert under the auspices of the Brooklyn Institute on Saturday evening, May 5, a review of its

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artistic usefulness will appear after the second concert. James H. Downs, the conductor, is a young musician with high ideals.

The pupils of the Zoellner College of Music gave a concert at Arion Hall last Thursday evening.

Last evening (Tuesday) the last of the popular concerts at Adelphi College was given under the able direction of Dr. Henry G. Hanchett.

Analysis of Form.

A Necessary Study.

ACCORDING to the writer's experience only a very limited number of music students seek to understand the elements of form as a correlative branch of education. The prevailing opinion seems to be that the study of form is applicable to those only who write music or who are pursuing a course in composition. Yet one cannot become even a good listener to music without a general knowledge of form. This information is still more essential to the performer who is ambitious to acquire a varied repertory.

The simplest illustration is the dance form, which includes the three species of march. For example, the favorite concert march in D flat, by A. Hollaender, op. 39, I., can be learned more quickly, and retained more firmly if the performer knows the outlines, which indicate in a general way the dance form. There is a first part, containing two periods (nearly always repeated), then two more periods in another key as Part II., after which Part I is played again, *surza replica*. The more elaborate examples contain a coda, and sometimes an introduction.

These outlines (in addition to the terpsichorean rhythm) are characteristic of nearly all dances, and therefore the performer is forearmed with this information. He knows that Part I. will be followed by Part II., both about the same in length, but contrasting in style and key; that Part I. recurs after Part II. (misnamed "trio"), and that the periods are not repeated in the final division. This scheme applies to the "Marche Brillante," by Raff, op. 132; to the "Marche Militaire," by Schubert (brilliantly transcribed by Tausig), and to similar works. Mendelssohn's "Wedding March" is very exceptional, but this is classed among imperfect forms in "Complete Music Analysis," and Bussler also condemns it. But inasmuch as Mendelssohn composed the march when he was a mere boy, the present writer is not disposed to make further comment.

The previously mentioned scheme of formal outlines may be applied to other species of the dance form—for instance to the Polonaise from Beethoven's op. 8. This, like the Hollaender march, contains a coda, but no introduction. The form is quite regular, as it is in Chopin's Military Polonaise, op. 40, I., though there is an intermezzo between the repeated periods of Part II.

The exterior lines of the dance, so far as they represent contrasting themes, and a recurrence of Part I., are characteristic of other styles not terpsichorean in spirit. In truth these features constitute the basis of form in music. We perceive them in the Andante to Beethoven's Fifth Symphony, in Schumann's "Schlummerlied," op. 124, XVI., and in the G minor Barcarolle, by Tchaikowsky.

A distinction is to be made between these and the single forms, though the latter are comparatively simple on account of their greater homogeneity.

Frequently there is a second period (not to be confused with second subject), or an intermezzo, in the single form morceaux, but no contrasting theme. The following may serve as examples: Serenade in E, Jensen; Berceuse, St. Helles, op. 85, XV.; Serenade, P. Douillet, op. 6; Cavatina, Raff; "Lamentation," Ad. M. Foer-

ster, op. 37, II.; Canzonetta in A flat, C. Cui; "Adieu," Karganoff, op. 20, I.; "Les Réves" (from "Chants du Rhin"), Bizet; "Melodie," Paderewski, op. 16, II.; "Agitato" (from "Klavierstücke," op. 5), E. d'Albert; "Au Matin," B. Godard; Serenade in D, Chaminade; "Humoreske," H. N. Reedman, op. 13, IV.; "If I Were a Bird," A. Henselt; nearly all of Grieg's lyric pieces and Chopin's preludes.

The Cavatina by Raff begins at once with the principal theme, and this is extended to twenty measures. The second period contains seventeen measures. Then the main theme recurs, and is slightly varied—twenty-two measures. The "Recollection" (Coda) contains twelve measures. This is an ideal lyric poem. The exterior lines of Foerster's "Lamentation" are somewhat similar.

The Serenade by Douillet is sketched quite differently. Intrada, six measures; principal theme, repeated, sixteen measures. The second period is antiphonal between base and soprano. The motive of the intrada is cleverly used here. This contains eighteen measures, followed by the main theme, not repeated. Then there is a coda of six measures. This synopsis applies to the Canzonetta by Cui and to several of Mendelssohn's Songs Without Words.

Many of the dual forms are similar to the dance in outline, though the material of which the former structures are made may differ radically. "On the Mountain," by Grieg, op. 19, I., illustrates this. After the thematic material has been mastered, an understanding of the form will enable the performer to play each period in its proper order without further effort.

Another example is the G minor Nocturne, by Chopin, op. 37, I. The task of the performer will be considerably simplified as soon as this particular type of composition, with its symmetrical outlines, is recognized. But it is a fact that Chopin was a pure original in composition, and therefore nonconventional. Hence it follows that formulas of well established types and models may be applied more directly to the music of other masters than to that of Chopin. He created new forms as the embodiment of new tone impressions, and these must be studied independently. (See the Sixth Nocturne.) At the same time he followed the classic outlines in many instances, notably in the "E minor" Concerto.

We pass now to the rondo form, and, since this is one of the most important types, the student should become thoroughly familiar with the different varieties, as well as with its main features. Aside from the immense number of rondos, titled as such, there are many miscellaneous compositions which properly belong to the rondo form. An instance, perhaps, not generally suspected, is the largo in Beethoven's piano Sonata, op. 7. The outlines are: Principal theme, eight measures; intermezzo, six measures; principal theme varied and extended to ten measures; second theme (beginning in A flat), thirteen measures; ending and fragment of main subject, thirteen measures; principal theme again; intermezzo, and return of the chief motive for the fourth time. Then there is a coda and a final curtailed period of the leading motive.

Also the Adagio in op. 13 is in rondo form. The chief theme appears three times, and twice it is repeated an octave higher. This scheme necessarily excludes thematic development and depends for its effect upon the charm of the principal lyric melody.

The characteristic features of all rondo forms are, of course, the recurring principal theme and the intermezzo, or "intermediate episodes," as these digressions have been termed.

Beethoven enlarged the form of the rondo, but without sacrificing its essential features. The finale to op. 31, I., is a fair specimen. One of the most charming rondos in existence is that one which Chopin composed as a piano duo, op. 73. The rondo characteristics are sufficiently pronounced in the form; but in spirit it is a pure fantasy—vanishing cloudlets, tempered sunshine, awakening blossoms, and all like a fair day in April.

As the student approaches the larger forms he will find that the plan of construction is proportionately well de-

fined and usually quite formal. A good understanding of conventional models will therefore prove very helpful. The order in which the various themes follow each other, and their respective tonalities, are prescribed; the proportions of the different divisions are similar, and the only difficulty presents itself in the elaboration, or fantasia part. But even here we know that one or two of the preceding motives will be metamorphosed; and if the student understands thematic development, he will experience little difficulty in penetrating the composer's design. The first and third divisions being almost identical, it follows that the task of learning the former comprehends the latter; for, if the student cannot transpose the second subject from dominant to tonic, he ought not attempt the performance of a sonata or a concerto.

A. J. GOODRICH.

Richmond Carnival March Contest.

RICHMOND, Va., April 30, 1900.

THE selection of the Richmond Carnival March in the prize contest, which was made here last week, was arrived at in an interesting manner. There were five judges and fourteen competitors. Each composition was played and tested, first as to merit of composition; second, popular effect; third, band effect. Ten points was a maximum for each, making a possible thirty points, and when the points as set down by each of the five judges were added together, there was a possibility of attaining 150 points. After the compositions had been played a comparison of the tally sheets was made for the first time, and disclosed a wonderful unanimity of judgment. Four out of the five gave "Fortuna" first place and the prize, while four out of the five gave "Asteroid" the second place. The following are nine of the composers and the points they received in order:

"Fortuna," of Washington (name unknown), 126 points out of a possible 150.

"Asteroid"—C. H. Collins, Albany, N. Y., 113 points.

"Stephen Laurence"—S. L. Clary, Norwalk, Conn., 89 points.

"Tokalon"—W. E. Allstrom, Long Branch, N. Y., 80 points.

"Comet"—C. H. Collins, Albany, N. Y., 79 points.

"Detroit"—C. J. Walcott, Detroit, Mich., 73 points.

"Tonaker"—Chas. H. Hoffman, 165 East Ninetieth street, New York, 72 points.

"Jos. Reduale"—Jos. Clauder, Milwaukee, Wis., 63 points.

"Jeugh Breugh"—Noel Loeb, Little Rock, Ark., 43 points.

The carnival will be held in Richmond, May 14, 1900.

Gabrilowitsch.

The great Russian piano virtuoso, Ossip Gabrilowitsch, who has just concluded seven performances in Holland, made such a decided furore that he has been re-engaged for ten concerts in the same country early in the fall prior to his departure for the United States. The terms agreed upon are the highest ever paid to a pianist in the Netherlands.

Antonietti's Teacher.

Anton Antonietti, the violinist, writes to us from London that our correspondence from Dresden was in error when it stated that he was a pupil of Wilhelmj. He states that after having taken lessons from his father he became the pupil of Emil Sauret. We make this correction with pleasure.

Vianesi.

Signor Vianesi, conductor of the New Orleans French Opera Company, was here on Saturday on his way to Europe.

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Musical People.

The pupils of Miss Grace Shay gave a piano recital at Bucyrus, Ohio, on the 14th.

The Wilkesbarre (Pa.) Choral Society has elected Prof. Gwilym Amos as its conductor.

Miss Cornelia S. Gibson has been engaged as organist of Grace Episcopal Church, Waterford, N. Y.

Miss Louise Jacobus, of Springfield, Mass., has been offered an assistant professorship of music at Vassar.

Mrs. Ramsey and Mrs. Grissell are organizing a ladies' glee club at Guthrie, Okla. Professor Schubert will have charge.

The musical organization, the Mandolin and Guitar Club, of Tucson, Ariz., is under the leadership of Miss Edith Cowan.

The Apollo Club, assisted by Miss Clara Turpen and George Clevenger, gave a concert at the Soldiers' Home, Dayton, Ohio, on the 17th.

A class recital by Miss Nora F. Wilson and her pupils, assisted by Miss Alice Speaks, contralto, was one of the musical events of last week at Columbus, Ohio.

A song recital was given by Miss Esther B. White, of Summit, N. J., in the parlors of Mrs. C. J. Buck, West Commerce street, Bridgeton, N. J., on the 19th ult.

A musicale was given at Akron, Ohio, by Roland Meacham, of Cleveland, assisted by Miss Mabel Goodwin violin, and Miss Estelle Musson, piano, of Akron.

Courtice Brown, Miss Harriet Hurd, Prof. Rechab Tandy, Stuart Handy and Professor Ostertag took part in an organ recital at Niagara Falls, N. Y., on the 18th.

The first pipe organ put up in Wilmington, Ohio, was dedicated Easter Sunday by Ernest W. Hale. Miss Veda Stack is the regular organist of the Presbyterian church.

A German male chorus has been organized at Galetton, Pa., with a membership of about twenty-five. Henry Lush was elected president of the association and Prof. Hans Hagadorn chorist.

The fifteenth recital and second public concert by a portion of Professor Cook's piano pupils, assisted by G. H. Schettler, violin, took place at Calder's Hall, Salt Lake City Utah, Friday evening, April 20.

A piano recital was given at the Universalist vestry, Rockland, Me., April 27, by some of the advanced pupils of Mrs. J. H. Willson, assisted by Mrs. Bessie Smith Little, contralto, and J. H. Willson, basso.

At Rochester, N. Y., a musicale was given recently by Miss Ida May Miller and pupils, assisted by Misses Helen Marie Runney and Elsie Chissell, reader; Mrs. Alice Gordon Busby, Tucker Brothers, and Albert and Carl Blatau.

The Soddy (Tenn.) Musico-Literary Society met with Mrs. William Gray on the 23d. Those taking part were Mrs. Marie Spencer Wallace, Mrs. H. B. Caulkins, J. A. Bramblett, Misses Lewis and Henderson and Fannie B. Wallace.

The Symphony Club, of Aurora, Ill., is composed of Miss Mattie Hobbs and Miss Alice Doty, piano; Miss Katharine Howard, organ, and Frederic Henke, violin, was assisted by Carl Klammssteiner, 'cellist, and Henry Newton, tenor.

The first graduating recital of the Normal Conservatory Class of 1900 will be given Tuesday evening, May 1, at Ypsilanti, Mich., by Miss Ada Miller, pianist, assisted by the Ladies' Quartet; Miss Abba Owen, violinist; Pro-

fessor York, organist; Miss Emma McDonald, 'cellist, and Miss Ruby Pratt, accompanist.

The eighth annual recital of the College of Music of Puget Sound University was given in the First Methodist Church, Tacoma, Wash. recently, under the directorship of Harlan J. Cozine, dean of the department of music and teacher of voice.

Mr. and Mrs. Frank Stayton Thompson gave a musicale on the 20th, at Richmond, Va., assisted by Miss Gertrude L. Merriman, soprano, of St. David's Pennsylvania, and Miss Ida Robinson, soprano, of this city, pupils of Mr. Thompson.

The Manchester Baptist Church choir, of Canandaigua, N. Y., have elected Mrs. A. W. Hawkes, chorister; Mr. Hawkes, assistant; Mrs. W. W. Howland, organist; Miss Kate Newton, assistant; Mrs. E. G. Post, treasurer, and Miss Lou Bishop, violinist.

A musical evening was given last week at the Algonquin Club, Burlington, Vt., Mrs. George E. Howes, contralto; Miss Elizabeth Grinnell, soprano; Miss Florence Roby, violin; C. M. Goodrich, 'cello; Miss Allen and Miss Grinnell, accompanists.

The Yankton, S. Dak., Musical Trio and Concert Company, composed of Mr. W. A. Robinson, violinist; Miss Mabel Dudley, pianist; R. E. Woodside, clarinetist, and M. B. F. Russell, baritone, made their first appearance at Turner Hall, on the 13th.

At the last meeting of the Derthick Musical Club, at the residence of Mrs. Joseph Mullineux, Gallipolis, Ohio, the resignation of Mrs. Alberta Humphrey, née Armel, as secretary and treasurer of the club, was accepted, and Miss Florence Stone was chosen to fill the position.

The regular meeting of the St. Cecilia Club, Rockford Ill., was held on the 13th at the Wigell Studio, and the program given was by Miss Morrissey, Miss Allen, Miss Corbett, Miss Butler, Miss Taylor, Kittredge Crumb, Axel Titus, Miss Collier, Miss Raymond, Miss Walkinshaw, Miss Woolsey and Miss Teague.

A new musical society, whose work will be distinctive in New York city, is the St. Cecilia Guild. Its object is to provide good music free for asylums and hospitals, and its self-imposed duties will include singing at funerals, at jails, at concerts for charity, at the homes of invalids, and at all services in churches too poor to have a choir of their own.

An organ recital was given at the Church of the Holy Spirit, Kingston, N. Y., on the 17th, under the direction of the organist, Mrs. A. M. Barber. Among those who took part were W. Whiting Fredenburgh, Miss Mary Drautz, W. R. Anderson, Benjamin W. Johnston, J. W. Byrnes, Mrs. Adam Hauck, Miss Burrows, Miss Stevens, Leon Washim, Miss DuBois, Mrs. Kingman and Mrs. Winter.

At Alameda, Cal., Miss Fern Frost, pianist, a pupil of Miss Elizabeth Westgate, and William Finkeldey, violinist (a pupil of Alex. T. Stewart), gave a recital at the First Methodist Church on the 17th, with the assistance of Miss Mabel Gray, contralto, a member of the solo quartet of the First Methodist Church, and a pupil of Mrs. Carroll-Nicholson. Miss Alexander Elliott was the accompanist.

Those who took part in the cantata, "The Nazarene," at Waukegan, Ill., recently were Miss Anna Barnum, Miss Dora Diver, Miss Mary Diver, Miss Lena Fels, Miss Minnie Higley, Miss Eva Price, Miss Belle Smith, Miss Bessie Tidy, Mrs. Frank Eddy, Mrs. G. H. Hoskins, Mrs. T. A. Newnham, Mrs. Ernst Schultz, Mrs. Harry H. Griffin, Mrs. Mary B. Stewart, Miss Winnie Hoskins, Miss Anna Thomas, Miss Florence Thomas, Miss Kate Tidy, Miss Alice Waca, Miss Maud Ward, L. A. Crabtree, R. L. Murray, G. McArthur, L. C. West, Will Fels, Wallace Hoskins, Orlo Morse, A. C. Murray, A. G. Taylor. Those who sang solos were Miss Anna Barnum, Miss Dora Diver, Miss Mary Diver, Miss Lena Fels,

Miss Eva Price, Mrs. H. H. Griffin, Mrs. Mary B. Stewart, Grant McArthur, L. C. West, Will Fels and Orlo Morse. Frank Smith was violinist between the second and third parts, and Herbert Griffin, organist.

The Oxford Musical Club returned to its home in Salem, Mass., last Wednesday, after a long winter's tour. The club left on September 30 of last year, and has traveled over 20,000 miles and given about 175 concerts in thirty different States.

The Knoxville (Tenn.) Choral Club, a new musical organization, gave its first concert on the evening of April 23. The membership of the club is: Sopranos, Mrs. W. O. Rhode, Mrs. J. H. McWilliams, Miss Georgia Mooney; altos Mrs. W. L. Morgan, Misses Bertha Ward and Clara Kellar; bassos, John Hodge, Kyle Jenkins and Howard Cornick; tenors, Chas. H. Davis, Newell Warner and Harry Wood.

The Chaminade gave its first recital in Association Hall, Williamsport, Pa., Tuesday evening, April 17, assisted by Reinhold Ivanovitch Warlich, baritone; Charles E. Krape, 'cellist; Miss Edith Reider, Miss Alice Jane Roberts and Miss Susan Krape, accompanists; Roscoe Huff, director. Executive Committee—Mrs. M. Caroline Doble Scheele, president; Mrs. Lillian Westfall Reider, vice-president; Mrs. Julia Greenwood, secretary; Miss Nan P. Lumley, treasurer; Miss Josephine Coleman, Miss Minnie I. Swartz, Mrs. Mae Rogers Border. Members—Mrs. Mae Rogers Border, Miss Laura C. Brooks, Mrs. Kate F. Botchford, Miss Josephine B. Coleman, Miss Millicent B. Coleman, Miss Blanche Elizabeth Derr, Miss E. Virginia Doble, Miss Anna N. Gibson, Mrs. Julia Greenwood, Mrs. Helen Vail Dunham Kelchner, Miss Susan Krape, Miss Nan P. Lumley, Miss Marguerite D. Lumley, Miss Della M. Meyer, Mrs. Lillian Westfall Reider, Miss Louise P. Rutter, Mrs. M. Caroline Doble Scheele, Miss Minnie Swartz, Mrs. Cora Brooks Walton, Miss Charlotte Weddigen.

Van Yox-Baernstein Recital.

THE joint song recital to-night (Wednesday) at Knabe Hall, by Theodore Van Yox, tenor, and Joseph S. Baernstein, basso, promises to be a brilliant musical event. The following program will be presented:

Duet, Nina.....	.....
Songs (tenor).....	.....
Elliland.....	Von Fielitz
Aria, O Paradiso.....	Meyerbeer
PART II.	
The Monk.....	Meyerbeer
Songs (tenor).....	.....
Songs (bass).....	.....
Duet, The Palms.....	Faure

Hanchett Recital.

"BEEETHOVEN" was the theme of Dr. Henry G. Hanchett's analytical recital at Adelphi College last Monday afternoon. The program included three movements from "Sonata Pathetique," the first movement from the "Sonata Appassionata," the first movement from grand sonata for Hammer Clavier in B flat and the first movement from the last piano Sonata, op. 11, in C minor. Next Monday afternoon Dr. Hanchett will take up Chopin, and on Monday, May 7, Schumann is to close the course of recitals.

Litvinne.

THE success of Mme. Felia Litvinne, who recently sang in the opera at St. Petersburg, has already been referred to. She has a large array of engagements ahead in both opera and concerts following her singing before the Czar at the Hermitage. Mme. Litvinne is to appear at some of the important events at the Paris Exposition. On the front page of this issue we publish her latest portrait as Isolde.

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MUSIC GOSSIP

OF GOTHAM.

New York, April 30, 1900.

EDWIN HARVEY LOCKHART'S musicale at Carnegie Lyceum last Monday evening was an enjoyable affair. The concert giver himself is a singer of pleasing attributes, and his singing on this evening possessed much to interest all. He has clear enunciation, correct tone emission and favorable personal appearance; combined, they produced encores for the singer.

Mrs. George A. Smith, soprano, a picture in pink, sang effectively a French song and a brace of English songs. She has quite the professional air. Miss Emma Williams fairly amazed all by her low D, an octave below D, just under the soprano clef; musicians call it the "little D." The lady has a sonorous contralto organ, and good enunciation. Mr. De Nike, 'cellist, received two encores, and Mr. Kinney accompanied at the piano.

The second of two musicales by Misses Grace Preston and Marguerite Stilwell occurred at Carnegie Hall, in the handsome and artistic Babcock studio, last Thursday evening. In a shimmer of gorgeous black Miss Preston looked stunning, and sang equally so. Dramatic was her Massenet aria, and her group of three songs were also of note. In "Love's Lullaby" her enunciation and expression were features worth comment, "I Know a Bank," charming in interpretation, and with Frank Seymour Hastings' new song, written for her, "For Love of You," she made a distinct hit. It suits her exactly, and by reason of soulful melodiousness and appealing harmony, this song, still in MSS., will soon make its way, as I understand it is about to be published. Pretty blonde Miss Stilwell played her piano pieces in excellent style, sentiment and tone, in the little known set of Six Variations, by Beethoven, were uppermost features of her playing, and other numbers contained the qualities of bravour and tenderness. She also played excellent accompaniments.

Albert Gerard Thiers is giving a series of students' recitals in his spacious studios, 649 Lexington avenue, taking place every Wednesday afternoon at 4 o'clock. The one of last week was the eighteenth, some ten pupils singing out of half a hundred. Through this constantly appearing before people the pupils overcome the bane of American musical life—nervousness.

On this afternoon the singers were as follows: Miss May Anderson, Brooklyn; Miss Nan Fessenden Cowles, New York; Miss Elizabeth Dafforth, Washington, Ill.; Miss Amy Foster, Sayville, N. Y.; Miss Ivy Herriott, Washington, D. C.; Miss Blanche J. Kerr, Burgettstown, Pa.; Mrs. J. Williams Macy, New York; Miss Lily Ott, New York, and Miss Adele Stoneman, Los Angeles, Cal.

Miss May Anderson sang with dramatic fire, Miss Amy Foster has a promising contralto voice, Miss Ivy Herriott is a coloratura soprano who will be known one of these days, Miss Elizabeth Danforth sang Hastings' "Red Rose" with brilliant effect, Miss Blanche Kerr has a sympathetic contralto of great depth, Miss Lily Ott is a young singer who combines personal attractiveness and nice voice, especially a good mezzo voice. Mrs. Frank E. Ward possesses brains and the power to give an interesting interpretation, and a good artist is Mrs. J. Williams Macy, who has a velvety tone. Miss Nan F. Cowles is a coloratura singer, having good French diction, and Miss Adele Stoneman, daughter of the late Governor of California, has fine style, pure intonation and dramatic verve; for a contralto she has really wonderful execution and trill. All the young singers did well, and all possess that indefinable something, let us call

it style, which comes only from association with a teacher who is also a singer, as is Thiers. In this they are also assisted by the fine accompaniments the teacher plays, for Thiers is a first-rate pianist. The studio was filled to the doors, and the superior method of the teacher is fast making a great reputation for him.

The fifth meeting of the Musical Salon at the Astoria, Astor Gallery, brought forward several more or less known young artists: Mrs. Corinne Wiest-Anthony, soprano; Misses Frieda Stender and Martha Stark, contraltos; Dr. Franklin D. Lawson, tenor; Percy R. Stephens, bass, were all on the regular program. Afterward Miss Ethel Crane contributed songs by MacDowell and Hawley, sung in a clear, high soprano voice, with artistic sense.

Mrs. Anthony's voice sounded especially full, and with Miss Stark she sang a duet, which was one of the features of the evening—selections from "The Merry Wives of Windsor," Nicolai's charming opera. Dr. Lawson has a pretty, natural tenor voice, and Miss Stender sang with tone volume exceptionally large. Youthful Percy Stephens made little less than a sensation with his low E, and had to repeat it in part.

The pantomime, "Put to the Test," by Edwin Star Belknap, music by Harvey Worthington Loomis, was done by the author and Misses Marion Wright and Evangeline M. Lent. This is a mighty clever thing, and was some time ago commented on by this paper.

A large and fashionably attired audience attended. Max Lieblich played piano accompaniments, his playing of the orchestral "Merry Wives" score being especially well done.

The Dotti-Cross-Newhaus Operatic School starts with bright prospects, endorsed by Nordica, Sembrich and de Lussan, and founded on the basis of all applicants possessing voice, the two ladies who have this in charge are meeting with gratifying success. Lessons and applications come all the time, and it seems as if this school finds a place at once. Her pupils, after a thorough course in voice building, will be taught all branches of salon, concert and operatic work; Italian, German and French tradition of all operas. Gestures and diction will be taught, and a specialty made of French diction. When pupils can appear upon the stage of the vocal and operatic school to the satisfaction of the artists conducting this great work, they will be thoroughly prepared to appear before the public or in salons, not only artistic singers, but will have acquired all the repose and simplicity which so enhance a singer's appearance. Madame Dotti is as well known in Europe as here, having had long experience in opera, singing with Mapleson in the European countries; and not only is she a great lyric artist, but she is also famous for her linguistic acquirements. Madame Newhaus is likewise known as an experienced operatic and concert artist; for four years past she has been especially fitting herself for this school. All of which goes to show that this paper, in its constant claim that we have here the teachers necessary to produce great artists, is only telling the facts. Success to the new school.

H. B. Breining, after study with such well-known teachers as Sbriglia and Trabadelo, spent some time in St. Louis, Mo., later going to Buffalo, N. Y., for a year, and for the past year has been here. Lionel Hayes, of whom this paper has often printed flattering things, was his exclusive pupil for some years before he went abroad, and speaks of his old teacher with affectionate enthusiasm. Mr. Breining has a handsome studio on Fifth avenue and has done well in this first year. As a singer he possesses a tenor robusto voice, almost too heavy for an average quartet; he sang for me a couple of songs, showing, however, that he has the voice well under control.

F. W. RIESBERG.

Second Concert by the Bach Singers.

THE second concert by the Bach Singers was a much better one than the first. The purpose of Theodor Björkstén's choir is a noble one, and it is encouraging to find such a generous list of subscribers.

It is especially the old Bach cantatas of which American music lovers have heard very little. At the second concert, given at Mendelssohn Hall last Thursday evening, the program included excerpts from these cantatas and a fourth in its entirety. The excerpts were from the cantatas, "O Eingekeit du Donnerwort," "Weinen Klagen, Sorgen, Zagen," "Halt, im Gedächtniss Jesum Christ." The complete work sung was the secular composition known as "The Coffee Cantata."

In the last named the humor of the composer is set forth. The coffee drinking habit was deemed pernicious—for young women. The dialogue amusingly depicts a domestic battle between a severe father and his wilful young daughter. In the "Coffee Cantata" Mr. Björkstén sang the tenor recitatives.

Miss Elizabeth Davies, the young soprano assigned to the role of "Lieschen," was hardly equal to her task.

Selden Martin, who sang in the trio, appeared nervous and ill at ease. He is evidently not accustomed to the concert stage. The choir, however, sang remarkably well. In our report of the first concert we referred to the excellent quality of the voices, and this first impression has been strengthened after hearing the singers a second time.

Mr. Björkstén also managed his orchestra better than at the first concert. In addition to the cantatas, the choir sang by request the beautiful "Sanctus" in D major heard at the first concert, and sang it with the true devotional fervor. The organ or "continuo," as it was described on the program, was played by Hermann Hans Wetzler.

The first season of the Bach Singers has been creditable, and the results go to show that the best artistic choral effects can be produced by a small choir, provided, of course, that the voices are balanced, as is the case with the Bach Singers.

The choir includes six sopranos, five altos, six tenors and six basses, and all cultivated voices.

Mrs. Clifford Williams.

Mrs. Clifford Williams' recital in the studios of Francis Fischer Powers on Tuesday evening last, notice of which appeared in THE MUSICAL COURIER a short time since, was an artistic triumph and a success in every way. Mrs. Williams' singing is characterized by the highest intelligence, and her season here under the instruction of Mr. Powers has given her that finesse which entitles her to rank far and away beyond the mere pupil. Mr. Powers calls her an "artist pupil."

Adele Laeis Baldwin.

The readiness of intellect and quickness of musical comprehension which is characteristic of the charming contralto was never more in evidence than last week, when, on twenty-four hours' notice, she substituted for Mrs. Hinrichs at the Helen C. Crane orchestral concert, singing five songs, three in German, all from manuscript. Mrs. Baldwin will be a soloist at the Mount Vernon Society's concert on Friday evening of this week.

Ernest Gamble's Engagements.

Mr. Gamble will appear with the Mendelssohn Club in Philadelphia May 9; Pittsburgh, recital, 11th; Memphis, Tenn., Beethoven Club, 18th; Johnstown, Pa., Fortnightly Club, 10th; Binghamton, N. Y., Festival, June 7 and 8; Chautauque, N. Y., June 27, August 1; Bay View, Mich., "Messiah," August 6 and 7.

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CHICAGO OFFICE THE MUSICAL COURIER,
224 Wabash Avenue, April 28, 1900.



HE game of "bluff" has been played once too often and this time the "bluffer" has had the hand "called." The Apollo Club refused to be fooled and the "great" soprano, Gadski, is out \$600 less commission paid to the manager obtaining the engagement. And the Apollo Club is considerably the gainer. For months she has been advertised as the stellar attraction of the Apollo season and that she would sing in Massenet's "Mary Magdalen." Two months ago I heard from an authoritative source that Mme. Gadski did not know the role and

would decline to sing. Miss Effie Stewart, the dramatic soprano, was recommended as the artist who could supply the place of Gadski. With this information I went to the Apollo Club managers, who scouted the idea of Gadski's non-fulfillment of her contract, saying they had been assured that she would sing as agreed. On the strength of this assurance the management continued the sale of tickets, absolutely convinced that Gadski was acting straightforwardly throughout.

With all their acumen the Apollo Club managers are not equal to the average "great" artist's ingeniousness in the small matter of a contract. The ways of a great artist are neither those of God nor man. Gadski only acted in conformity to the self-prescribed rights which the band of singers known as great artists have made us accustomed to. Possibly she may have thought the Magdalen music of too frivolous a character and refused to essay a role of which she did not approve. As she is reported to be still on tour with Damrosch and Bispham in Wagnerian lectures, the truth may be she did not have sufficient time, as Frank Hannah succinctly explained to an interviewer on

the *Tribune*, when he said: "Mme. Gadski is not a ready musician and the learning of a new and difficult role is not an easy matter with her."

The *Tribune*, in regard to the Gadski-Apollo fiasco, says:

Madame Gadski's breach of contract with the Apollo Musical Club adds another to the already long list of disappointments which the Chicago public has been made to suffer at the hands of foreign artists. And if the management of the club had not exercised proper foresight by having another singer in reserve, this act on the part of the Wagnerian soprano might have caused no little embarrassment.

As it is, the club will avoid what might have been a dilemma through the substitution of Miss Helen Buckley of this city in the part which Mme. Gadski was to have taken. Meanwhile, Mme. Gadski has had a deal of advertising, while the Apollo Club and Chicago musical folk have added to their already goodly store of experience.

But Massenet's "Mary Magdalen" will be given to-morrow night, just the same, and with all the parts filled with local singers, with the one exception of Mrs. Marshall Pease, mezzo soprano, who hails from Detroit.

The club's arrangement with Mme. Gadski was made last October, the stipulated price for her services being \$600. C. P. Van Inwagen, president of the Apollo Club, said yesterday that when Mme. Gadski came here in February to sing at Walter Damrosch's Wagnerian concert, she complained that the club had not sent her the music and words of the part she was to sing. Mr. Van Inwagen said, further, that it is not the custom of the club to furnish artists with scores, but that in this case they broke in on their rule and sent the music to Mme. Gadski, who now backs out of her agreement on the ground that she has not had time to learn the part, is sick, &c.

Frank S. Hannah, the local manager who placed Mme. Gadski's engagement, said that he didn't think it was a question of money with her, and that he considered it somewhat unjust to insinuate that she was trying to imitate the hold-up which Poi Plançon worked on the club. He said Madame Gadski was not a ready musician, and that the learning of a new and difficult role was not an easy matter with her.

All the newspapers treated the matter very warmly, in every instance condemning the foreign artist. The *Journal* said:

It now transpires that at the last moment she has declined to sing, giving as her reason want of opportunity to learn the music to be given in the oratorio of "Mary Magdalen." She offered to sing parts from "Elijah"—for the remuneration already fixed, \$600—but, naturally, the compromise was refused, as the other oratorio had been prepared by the Apollo Club and soloists, and was especially appropriate to the Easter concert.

Miss Helen Buckley, a local soprano of repute, will take the part assigned Madame Gadski.

In my notice on the concert given by the school orchestra, under the direction of Theodore Spiering, I am made to say Theodore Thomas apologizes to all parties concerned.

The Apollo Club's concluding concert passed off very well, although an unusual nervousness was apparent during the entire program. The chorus was not up to the usual tone quality, the sopranos being especially feeble. Many of the voices required weeding out. There must be plenty of young, fresh voices to be obtained, and no matter with what zeal a conductor works, without good material a perfect ensemble is unobtainable. A part song concert, as a rule, shows excellent artistic results.

But on this occasion the organization did not bring the usual vigor and enthusiasm to the works. Half the members of the club sing with closed mouths, appearing listless and indifferent. This is noticeable only in the feminine portion. The male singers work with infinitely more zest. The organization is in capital shape financially, better than for several years past. All the officers have used tremendous effort to bring the club to a sound financial success, and the conductor, Mr. Wild, has endeavored by every means to obtain artistic results. It seems therefore a pity if the women cannot become imbued with the same spirit of earnestness, and work with a will toward placing the club's performance on the highest pinnacle of choral music in the country.

The soloists originally engaged for this concert were Madame Gadski, Mrs. Pease, Mr. Jennings and Chas. W. Clark. Of these Madame Gadski freakishly declined to sing unless she could substitute parts of "Elijah" in place of Massenet's "Magdalen." Mr. Jennings, of the East somewhere, whom no one seems to know, is said to be ill with scarlet fever; therefore, two local artists were called upon to supply the defaulters. Miss Helen Buckley, always ready, and George Hamlin, never known to fail, were obtainable and capable of singing the parts at short notice.

The visiting artists, when trying, overlook the fact that we have artists in every way as efficient. And so these two proved themselves on Thursday night. Miss Buckley acquitted herself excellently, and scored a great success, although the music is not quite suited to her voice. Her singing was artistic and refined, and her enunciation perfect. She has every reason to feel proud of her achievement, as in every way she showed herself a capable musician and valuable artist. Mrs. Pease, the contralto, has a good voice, but sang off pitch several times. Mr. Hamlin gave a good account of himself, obtaining much applause after his solo at the end of the second part.

Charles W. Clark made his first appearance this season with the club and once more demonstrated the fact that he is one of the best singers in the country. I have heard him placed at the head of American baritones and his work with the club went far to enhance the good impression he has made during the last four years. Intelligent in his manner of singing with dramatic intensity and force, Charles W. Clark's interpretation of the part of Judas was one of the best things of the season.

The orchestra, under the direction of Mr. Wild, was a great improvement upon the last occasion, the unruly members to whom former reference was made having come to a period of discrimination and discovered that in Mr. Wild they had a musician of authority, who was assured of his position, thoroughly understood its needs and

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necessities, and who would absolutely refuse to take any but the best work.

At a concert given on Wednesday night at Central Music Hall, for the benefit of Mr. Baker, the artistic successes of the evening were obtained by Glenn Hall, the tenor, and Miss Grace Ensminger, the young and brilliant violinist. Mr. Hall was in fine voice and sang with the greatest effect. Miss Ensminger, who promises to follow in the footsteps of Maud Powell and become one of the leading women violinists of the world, played with remarkable power. Her performance was in every respect noticeable for the skill displayed. In warmth of tone coloring, breadth and smoothness in her playing, Grace Ensminger will be difficult to surpass. At the present rate of her progress she will soon surpass those more generally known to the public but not more capable. She was enthusiastically encored and several times recalled after she had played a second number. A glimpse of the old time was had when the veteran, William Lewis, appeared in conjunction with Emil Liebling, but lack of rehearsal was evident, as neither of these artists is given to overtaxing the practice limit. However, it was good to see the two old friends appearing in ensemble work again; even if the last rehearsal took place a decade ago.

Joseph Vilim was the violin soloist at a concert given under Mr. Kowalski's direction for the Marquette Club on Thursday night, April 19. He also played a solo during Easter services at the La Grange Congregational Church.

Miss Edna Crum, a young and talented pupil of the American Violin School, of which Joseph Vilim is the director, played the Bach Fugue in D minor and Rondo of Seventh Concerto of Spohr for the Schumann Club on April 17.

A concert was given by pupils of Mme. Boetti and Howard Wells at the Auditorium recital hall Tuesday last. Last Wednesday evening George H. Shapiro, a young pianist, of whose playing at a number of the Chicago Musical College pupils' concerts when he was a pupil there I have often spoken, gave a piano recital in Kimball Hall which was well attended, and the young artist's work was enthusiastically applauded. Mr. Shapiro played Prelude, Rachmaninoff; Nocturne, op. 72; Etude, op. 10, No. 12; Polonaise, op. 53, Chopin; "The Nightingale" and "Rhapsodie Hongroise," No. 12, Liszt, and the Trio for piano, violin and 'cello by Gade, with the assistance of Franz Wagner and Jan Van Oordt. Mr. Shapiro was a pupil of Hans von Schiller, and is a brilliant pianist from whom we may expect to hear much in the future.

The other assisting artist was Miss Maude A. Kelley, a young soprano possessing a beautiful voice, who sang "Sognai," Schrija, and "Tears, Idle Tears," a ballad by George Shapiro, which served to display that young man's talent as composer. Arthur Granquist, another young pianist whose work I have several times had occasion to praise, played the accompaniments in a most satisfactory manner.

The closing concert by the pupils of Chicago Musical College took place last Saturday. L. B. Foster was the pianist.

The weekly musical and dramatic matinees will be discontinued for the present, as pupils and teachers are occupied with the preparations for final examinations.

Entertainments will be announced as arranged.

Pupils in the teachers' certificate, graduating and post graduating classes and sixth and seventh grades who have not received copy of the final examination book should apply for same at college office.

The competition for diamond medals donated to the College by prominent citizens, and college gold and silver medals will take place in the Recital hall, College building, Saturday, May 26, 1900. Piano department, 9 a. m. Vocal department, 1 p. m. Violin department, 2 p. m. School of acting, 3.30 p. m.

Thirty-fourth annual commencement exercises and con-

cert of the Chicago Musical College, with full orchestra, at the Auditorium, Tuesday evening, June 19, 1900, at 8 o'clock.

At the Kimball Rehearsal Hall, under the auspices of the American Conservatory, Saturday, Mr. Weidig's pupils will present their newest compositions. An invitation concert was given by Mrs. Crosby Adams at Handel Hall. The program was presented by members of the children's class.

Among the out of town callers recently was Alexander Henneman, of St. Louis, who was bound for home, after a very successful visit to Detroit. At the Detroit College concert two songs by Mr. Henneman were sung and received with enthusiastic applause. These compositions are from a new operetta upon which Mr. Henneman is at present engaged.

I am requested to state that Theodore Spiering will remain in town during the summer months. Applications for lessons for the summer term can be made now at his studio in the Fine Arts Building.

To-night's performance of "Carmen" closed the grand opera season of the Castle Square Opera Company at the Studebaker. It has been extraordinarily successful, and Arthur J. Clarke, the Chicago manager of the enterprise, has every reason to congratulate himself on the result of his indefatigable efforts. The daring policy of Wagner in English on many occasions was amply justified, the audiences several times more than tested the capacity of the Studebaker, and the public is looking forward regretfully to the weeks when opera will not be given, and hopefully to the light opera season promised by the Savage Company a month hence.

That permanent opera in Chicago could ever be established on a sufficiently strong basis was doubted by the majority when the idea was first mooted, but even the few of larger faith would have scouted the notion that in a few months an English company would be one of the city's institutions.

The reasons are not difficult to discover. Much was promised in the first place, but even more was performed, good principals were engaged, a Chicago chorus of voices better than any visiting company had ever offered was obtained, capable and efficient managers were employed and in all ways money was lavishly used. Public appreciation followed and the people who always are generous to honest and faithful endeavor are now wedded to opera in English, honor the name of Mr. Savage and refuse to be seduced by outside organizations, however jeweled their casts or praiseworthy their productions from the friends tried and true who gave their best and spared neither labor nor capital to establish English opera in Chicago.

At the recent Liszt recital, given by the American Conservatory, Allen Spencer did some remarkably fine playing. The "Campanella" and "Walderauschen" were performed with a finish and brilliancy that fairly electrified the audience. Adolf Meidig and Miss Everingham played the Rubinstein G major Violin Sonata excellently, and Miss Lou Caldwell, as well as Holmes Cowper, contributed to the general enjoyment by their artistic singing of songs by Rubinstein and Liszt.

During his recent visit to Europe Dr. F. Ziegfeld secured Hermann Klum, the young pianist of Vienna, for the Chicago Musical College. Mr. Klum has met with success as a concert artist in Germany and Austria, where he is ranked foremost among the younger pianists. His ability as a teacher is attested in the fact that Hans Richter selected Mr. Klum as instructor for his two sons. Professor Leschetizky, with whom Mr. Klum studied several years, writes in warmest praise of the young artist's ability. It is rumored that Dr. F. Ziegfeld is now negotiating with one of the most celebrated musicians in Europe with the view to adding him to the already un-

equaled faculty of the Chicago Musical College. In furtherance of these negotiations Dr. Ziegfeld, after a short visit to his home in Chicago, left again on Tuesday for Europe, when it is said arrangements will be made to bring some celebrated pianist to the historical Chicago Musical College.

FLORENCE FRENCH.

National Federation of Musical Clubs.

Practical Results and How to Become Federated.

THE benefits resulting from the National Federation of Musical Clubs organized at Chicago in 1898 are felt throughout the land.

The broad spirit of philanthropy is the underlying principle. The Federation is a musical missionary. Its work is to aid the thousands of club members in gaining a broader musical education.

The club year is drawing to its close, and the federated clubs have again tested the value of federation. The clubs in small cities and towns have been especially benefited, and are very enthusiastic over the opportunities which have been given them. While to smaller and more or less isolated clubs lacking opportunities of coming into contact with the best in the musical world the Federation offers incalculable advantages, to all clubs the benefits are far in excess of the small membership fee required.

Large clubs, the Schubert, of St. Paul; the Saint Cecilia, of Grand Rapids; the Fort Wayne Morning Musical, the Tuesday Musical of Denver, are numbered among those who have had more recitals than they could possibly have compassed had they not been federated.

Clubs that for lack of financial support had decided to give up the struggle, reorganized last fall on learning what the value of federation would be to them, and in addition to the regular programs given by active members have had as many as five artist recitals.

Clubs federating this spring will have the advantages of engaging their artists for the fall season, and will receive programs, year books and music from the federated clubs to assist them in arranging the work for next year. The federation also provides a very fine constitution for club use.

From Mrs. John E. Curran, of Englewood, N. J., and Mrs. Frederic Ullmann, 228 Forty-eight street, Chicago, may be procured a leaflet which will be of value to unfederated clubs.

The division of the United States into four sections each under the care of sectional vice-presidents and directors simplifies and expedites any desired correspondence. Clubs North, South, East and West are applying for membership to the sectional vice-presidents. Mrs. John E. Curran, Hamilton avenue, Englewood, N. J., is vice-president of the Eastern section; Mrs. Frederic Ullmann, 228 Forty-eighth street, Chicago, of the Northern middle section; Mrs. Eugene Verdeny, Augusta, Georgia, of the Southern middle section, and Mrs. David A. Campbell, G. street, Lincoln, Neb., of the Western section.

To become a federated club it is necessary to correspond with the nearest sectional vice-president.

Clubs applying to her for membership must show that they are officered by women and that their purpose is musical culture, whereupon they will receive from their sectional vice-presidents application blanks and further information.

MRS. THOMAS E. ELLISON,
Recording Secretary and Press Committee, N. F. M. C.

Carl to Go West.

WILLIAM C. CARL has been engaged to exhibit the new organ in Lake Erie College, at Painesville, Ohio, Wednesday evening, May 16, with an inaugural concert. The organ will be one of the largest in the State of Ohio, and is being erected by F. B. Felgemaker. This is Mr. Carl's second engagement at the college.

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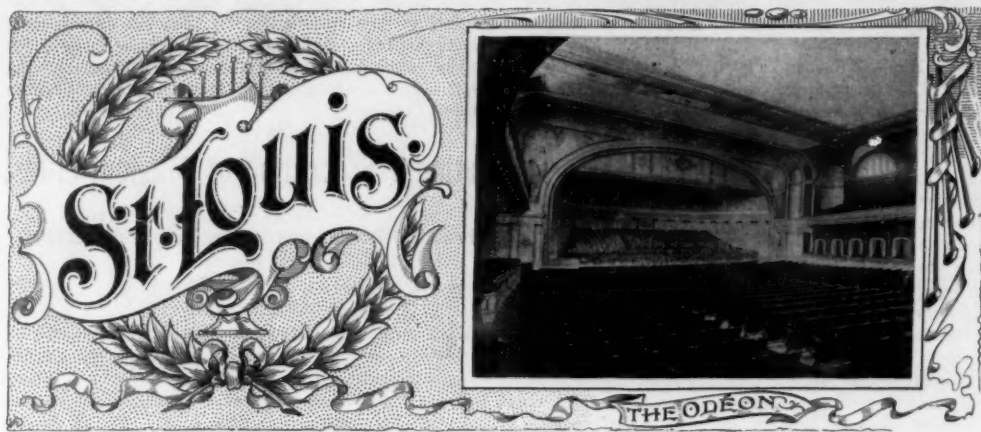
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Final Concert of the Apollo Club.

THE third and final concert of the Apollo Club for the season of 1899 and 1900 was given at the Odeon on Tuesday evening, April 17. The largest and most fashionable audience that has as yet been present at any entertainment given at the Odeon was in attendance, and the large and beautiful auditorium was filled to the utmost capacity. The spirit of praise for work accomplished and the "sadness of farewell" present in the heart of everyone, put the audience into a very good humor with themselves and the performers, and applause was always hearty and sincere.

The work of the chorus was better than at any other concert during the winter. Greater volume of tone was attained and the various numbers were sung with an artistic interpretation worthy of the highest praise. The club sang the "Chorus of Smiths" (from "Rienzi"), Wagner; "From the Sea," E. A. MacDowell; "Tis the Dancers," Macy; "Bugle Song," Dudley Buck, and "When Thou Art Nigh," Armstrong. The "Chorus of Smiths" was given with piano accompaniment; Alfred G. Robyn yielding for the nonce the baton to H. N. Poepping, of the club, in order to assist at the instrument. With Mr. Poepping's leadership and Mr. Robyn's accompaniment the number was sung with great enthusiasm.

However, the best selections of the evening were "From the Sea" and "Bugle Song." In the former the storm effects were reproduced by the singers in realistic fashion. An innovation made its appearance in the "Bugle Song." It was sung with piano and organ accompaniment, assisted by two cornets to produce the echo effects. On the whole it was perhaps the best thing the Apollo Club has done. E. R. Kroeger was at the organ.

The soloist of the evening was Mme. Emma Nevada. It is true she is absolutely mistress of the art of singing; nevertheless, her work being incessantly of the coloratura character, the ear wearies of perpetual trills and cadenzas.

One of the pleasantest musical events which have recently taken place was the song recital given by Mrs. Grace T. Dobyne at the Conservatorium on Olive street. Mrs. Dobyne's rich contralto voice was in the best condition, and her songs were interpreted in an artistic and intelligent manner. She was assisted by Arthur Rhodes, basso; Sidney Schiele, violinist, and Alfred G. Robyn, accompanist.

After a long and very successful season, the engagement of the Castle Square Opera Company has come to an end. It is safe to say there has never been a musical

organization in St. Louis before that met anything like the patronage and approval with which the Castle Square Company has been greeted. Upon first appearing, the management made the public certain clear and definite promises as to the character of the operas to be presented, the quality of the artists, the performance of the chorus and orchestra, the standard of staging, costuming, &c.

During all the twenty-three weeks of opera the management has lived up to these promises. Therefore the St. Louis public has indorsed the company, and made of its season the greatest it has known, and the most successful musical triumph in the history of the city. During the last week "Il Trovatore" was sung on Monday night with Norwood and Sheehan in the principal roles; "Lucia di Lammermoor" Tuesday night, with De Treville and Berthald; "The Mikado" Wednesday matinee and night, with Norwood and Sheehan, Gertrude Quinlan, W. W. Hinshaw and Temple; "Faust" Thursday night and Saturday matinee, with Sheehan, Thursday, and De Treville and Rhys Thomas, Saturday; Friday and Saturday nights, "Aida," with Norwood and Sheehan. A St. Louis artist, in the person of James H. Rohan, sang the part of Valentine, in "Faust," on Thursday. Mr. Rohan has appeared in this opera before some years ago, but achieved his greatest success on Thursday night. He was compelled to repeat the trio, "Even Bravest Heart," and also the aria in the third act.

The audiences during the last week were larger and more enthusiastic than ever before. This was due to the fact that the people were taking advantage of the last chance, and anxious to bid a hearty farewell to the many favorites and friends in the company. The Castle Square Company has, we trust, become a fixture at Music Hall, and an attraction which the music-loving public of this city will always delight to honor.

The Choral Symphony Society is resting from the labors of the season and incidentally planning what the labors of the coming season shall be. The plan of the concerts was different last winter from that used heretofore, in the general classification. They were as follows: Two concerts, two oratorios, three symphony and three popular. The popular concerts were to cater somewhat to the popular taste, yet without using any of what is called popular music. The popular concerts were made up of music of a high order of excellence by the world's best composers, but being so varied in character and so miscellaneous in selection that each listener would find at least one or two numbers in the program which would suit his taste.

Another feature of last year's policy was to aid and give prominence to "home talent." Heretofore the society had only paid \$25 to local performers, unless the society was left at the last moment in a dilemma and obliged to

call upon a local artist, in which case it paid the fee asked. Last season \$50 was paid to the resident artists if they took a prominent part in the performance, and two of the local instrumentalists were put on the same basis as those from New York and elsewhere; namely, Mr. Robyn and Miss Kunkel, violinist, who both played concertos with the orchestra.

The receipts last season were nearly three times as great as those for the season before, and while the expenses of last season were greater than heretofore, the guarantee fund was encroached upon less than any season since the present conductor was engaged.

The preliminary advertising of the society was the most extensive done in this city, and involved besides space in the newspapers 50,000 copies of printed circulars and circular letters. During the season 30,000 copies of the program book have been distributed.

During the season just passed Homer Moore was manager, but he was hampered to a great extent by innumerable committees on this and that, whose opinions were constantly brought in where they did not belong and were not wanted. Mr. Moore presented a plan to the society at the annual business meeting recently making his continued management of the society contingent upon its acceptance. This plan was simply the reorganization of the society, which would result in one executive committee, which should consist, with the manager, of four men and four women elected by the board of management. This committee would pass on all measures and make all propositions. His plan included the combination of the offices of manager and secretary and the removal of the society's office to the Odeon Building. He also recommended the same policy regarding the local talent as was followed last season.

As this plan was not accepted, Mr. Moore is no longer manager of the society. He has the satisfaction, however, of knowing that every man at the meeting voted for the adoption of his plan, and every woman against it. As the female vote was the greater, the plan failed to pass. These good women are too blind (unfortunately for the society) to see that they are losing the best manager the oft-troubled choral symphony has ever had.

A literary and musical entertainment was given at the Odeon on Saturday evening, the 21st of April, for the benefit of Trinity College. It was held under the auspices of several society people, and Mrs. Henry J. Gielow, of Alabama, was the most prominent feature of the program. Mrs. Gielow held the large audience between laughter and tears with her plantation songs and stories, and her personal reminiscences of "good old times down South."

She was ably assisted by Alfred G. Robyn, pianist; Miss Lulu Kunkel, violinist; Miss Jeanette Mac Clanahan, soprano; Howard Benoist, flautist, and Miss Lily Layties and Miss Lucie May Goodbar, pianists.

The affair was one of the most delightful held at the Odeon this season.

Some important changes have recently taken place in two of the church choirs, which will probably affect musical circles considerably. The choir of the Second Baptist Church has been disbanded and only Wm. Porteous retained. Charles Humphrey, the tenor, will take a rest for some months before returning to church singing.

We understand also that Harry J. Fellows of the First Presbyterian Church will soon depart for Erie, Pa., where he has accepted a most flattering offer. The absence of both Mr. Humphreys and Mr. Fellows will be keenly felt by lovers of church music.

B.

A PIANIST who was for a number of years a pupil of the late Oscar Raif in Berlin, and who is now director of a school of music in one of the Middle States, wishes a position as director or instructor of the piano in any reputable institution. Your correspondence solicited. Address all letters to M., care MUSICAL COURIER.

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Boston Music Notes.

BOSTON, April 28, 1900.

Miss Priscilla White will give a song recital at Lasell Seminary to-morrow.

Next Tuesday evening at Chipman Hall the Chromatic Club will have its twelfth and last meeting of the season. Madame Szumowska and Mrs. Homer E. Sawyer, of Malden, contralto, will contribute to the musical program.

The concert to be given under the direction of W. A. Howland in Worcester next Thursday for the benefit of the Associated Charities has had already a large advance sale of tickets. All those taking part in the program, with the single exception of Heinrich Schuecker, are Mr. Howland's pupils: Miss Ruth W. Stone, soprano; Miss C. Gertrude Fay, alto; H. A. Cook, tenor; Milton C. Snyder, bass; Miss Nellie Ingraham, accompanist, and Heinrich Schuecker, harpist. The concerted portions of the cantata "The Rose Maiden" are to be sung by the following pupils: Miss Ruth W. Stone, Miss Bertha M. Titus, Miss Grace E. Wood, Miss A. K. Mitchell, Miss Florence Howland, Miss E. R. Mitchell, Miss Nettie L. Greene, Miss C. Gertrude Fay, Miss Alice Tilton, Mrs. Dana J. Pratt, Miss B. M. Lawrence, Miss Gertrude Wood, Harry A. Cook, Stanley Rood, J. W. Stewart, J. A. La Sage, Milton C. Snyder, Herbert Midgeley, Louis W. Dunton, Albert Gray, H. E. Currier, Wm. C. Deacon and F. H. Woodward. Of these pupils all but eight hold church positions. Two songs by Mr. Howland, "Sweet Nightingale" and "Dream of Love," will be sung by Mr. Cook in the miscellaneous part of the concert that precedes the cantata.

At Steinert Hall on Tuesday evening, May 1, a recital will be given by the Faelten Piano School. As usual, the admission tickets are free, but a charge of 10 cents for reserved seats is made, the net proceeds of this sale being used for a scholarship fund.

The Orchestral Club, Georges Longy, conductor gave a second concert last evening in Copley Hall. The club was assisted by Messrs. Litke (bassoon), Hain (horn), Kellar, Gerhardt and Bareither (double basses). The program is given, as of the nine numbers four were heard for the first time here.

Overture to La Princesse Jaune.....Saint-Saëns
(First time in Boston.)
Scènes Luxembourgeoises, op. 37.....Becker
Murmure des Bois.
Promenade.
(First time in Boston.)
Serenade for harp.....Parish-Alvares
Rigaudon.....Dubois
Dances Cévenoles.....
(First time in America.)
Romance from Philemon et Baucis.....Gounod
Border Song.....Cowan
The Miller of Sheen.....Andrew
Minuet from Orpheus.....Gluck
Three Dances from music to Henry VIII.—
Morris Dance.....German
Shepherds' Dance.....
Torch Dance.....
Agnus Dei.....Bizet
For voice, violin, solo harp and organ.
(The voice part transcribed for saxophone.)
Arabian Wedding.....Tavan
(First time in Boston.)

Miss Allison Houghton, of Brookline, will give a song recital at the Tuileries on Monday afternoon.

Under the auspices of the Davis Pianoforte School a piano recital will be given in Pierce Building, Wednesday evening, by Miss Bertha J. Chace, Miss Violet Tolman and Miss Grace F. Dean, assisted by Miss Bertha Robinson.

The closing concert of the season by the MacDowell Club was given yesterday afternoon at Steinert Hall. Miss Edith Thompson and Mrs. Louise Bruce Brooks were the soloists.

The *Transcript* of this evening says: "It is generally understood that the negotiations for the purchase of about 40,000 square feet of land fronting on Huntington avenue and Gainsboro street that have been under way for several months for the New England Conservatory of Music have been completed and that the directors have acquired the parcel on private terms. As was stated in the *Transcript* at the time the action of the directors was mentioned, the institution has outgrown its present quarters, while the need of a larger hall, one that will accommodate at least 1,200 persons, has been felt for a long time. When the new conservatory building is erected it will contain a music and assembly hall of fine proportions, modeled after the best plans obtainable, so as to furnish the best possible results. The studios, suites, classrooms and other music rooms will be of the finest description. It is the intention of the directors to expend nearly a million dollars in the establishment of the new conservatory.

"In all probability it will be two years before the old building will be vacated for the new one, and meantime the broker and investor will try to figure out the best possible way the old property in Newton street can be made to pay, after it ceases to be the school founded many years ago by the late Eben Tourjée. As there is sufficient area in the lot of land owned by the institution to enlarge the building, formerly the St. James Hotel, there is a possibility of its once more resuming its usefulness as a hostelry of the highest class."

Music Festival at Holyoke.

The third annual music festival of the Holyoke Oratorio Society was held yesterday in the Holyoke Opera House, Wednesday afternoon and evening, April 18. This is the most important musical event of Western Massachusetts, and it is pleasant to record that both musically and financially it was a success. For this thanks are due to Charles S. Cornell, who is said to have done more for bringing up the standard of music in Holyoke to a higher and more artistic basis during the past three years than had been done during the previous fifteen years. Mr. Cornell intends to make this an annual affair, together with one midwinter concert. It is far better to give one day's festival to crowded houses, and have it a success, than to give two days to half-filled houses. Mr. Cornell's plans for next year are well advanced. He wants to give the Bach oratorio next Christmas, and for the Spring festival new works that have never been performed in this country. The soloists of the festival were Hildgard Hoffmann, soprano; Edith Miller, contralto; Evan Williams, tenor; Herbert Witherspoon, bass, and William H. Sherwood, pianist. The Boston Festival Orchestra during the performance of "The Messiah" in the evening was conducted by Mr. Cornell. The Holyoke Oratorio Society, numbering 265 members, under the leadership of

Mr. Cornell, sustained their part of the work most creditably.

William Regal, music critic of the *Springfield Republican*, had the following to say: "Holyoke may now confidently lay claim to the musical championship of the Connecticut Valley for the season of 1900, having Wednesday carried another festival through to a triumphal conclusion, while the Hampden County Society still shows no signs of vitality. This was the third annual festival of the Holyoke Oratorio Society, by the way, and by far the best of the series. Its scale was modest, the dimensions extending only to one full day—a rehearsal in the morning, an orchestral concert in the afternoon, a performance of "The Messiah" in the evening. But in almost every respect it was a festival with which cities of vastly greater size and musical pretensions might well feel satisfied."

Concert Master Tirindelli.

MR. TIRINDELLI, of the Cincinnati Conservatory of Music, left here for Europe on the steamer Staaten-dam Saturday last to fill his position as concert master at the opera in Covent Garden in London, under the direction of Mancinelli and Mottl. After the conclusion of the season in July, Mr. Tirindelli may visit his old home, Venice, before returning.

It is a remarkable state of affairs that the concert master of the London opera should be engaged from Cincinnati, but not so wonderful when it is taken into consideration that the Conservatory of Music under Miss Bauer is an institution of such prominence. Those who know the inner workings of that school can understand that men of Mr. Tirindelli's rank are the right ones for both places, the opera and the conservatory, which is one of the most important in this country.

Oberammergau.

THE dates of the Passion Play at the village of Oberammergau have been definitely fixed. They are: May 24 and 27; June 4, 10, 16, 17, 24, 29; July 1, 8, 15, 18, 22, 29; August 5, 8, 12, 15, 25, 26; September 2, 8, 9, 16, 23, 30.

The performances begin at 8 a. m. and end 5:30 p. m., with an hour's interval at noon.

To protect the audience against the weather the town has erected a hall that will contain 4,000 people. The actors, however, will continue to play in the open air, with nature for their only scenery.

Von Grabill Notice.

S. Becker von Grabill goes on his way triumphant, meeting with much appreciation wherever he plays, as may be seen from the appended:

The audience which listened to the piano recital last night was thoroughly representative, and it was easy to see that its appreciation of the program was a highly intelligent one. S. Becker von Grabill, by his masterly rendition of a long succession of the most difficult compositions in the literature of the instrument, at once demonstrated his claim to be considered one of the most noteworthy pianists before the public. It will probably be a long time before the musicians of this city again enjoy an opportunity of listening to a virtuoso of his caliber. Certainly the opportunity has never been theirs in the past, though among those who have visited us we remember Sherwood and Bradley.—Daily Argus, Middletown, N. Y.



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GERMAN HEADQUARTERS OF THE MUSICAL COURIER,
BERLIN, W., LINKSTRASSE 17, April 11, 1900.

THE Royal Opera intendency is not shirking its task of providing the rich and variegated repertory of the opera house with a number of novelties. In the past season the activity in this direction has been especially lively, but it is much to be regretted that the quality did not keep pace with the quantity of the new works offered. This, however, is not necessarily the fault of the intendency, for they cannot possibly be expected to give more than is to be had for love or money, and, as I have had occasion to state before, the production of musico-dramatic works of value is at present at a low ebb in Germany as well as elsewhere. Still the intendency is persisting in its laudable efforts to give the best a hearing, and thus, after the recent first production of D'Albert's "Cain," we shall soon hear a new one-act music drama, "Die Beichte" ("The Confession"), by Hummel.

The interval between the premières of these two lyric works was pleasantly filled out by the first production last week of the new ballet, "Die Rothen Schuhe" ("The Red Shoes"), which has had a successful run both at Vienna and at Budapest. This "Dance Legend," as the new ballet has been designated by its authors, of whom H. Regal wrote the book, J. Hassreiter created the choreographic ideas and Raoul Mader composed the music, deals with a fairy tale subject, which was also treated by Andersen, and which in one form or another may be found in the folklore of many peoples.

The red shoes are shoes in which the party who dons them is forced to dance, whether he or she wants to or not, for they are the symbols of and the fetters of a passion which cannot be relinquished again at free will, once the party has succumbed to it. Thus dancing is a logical concomitant of this ballet, which fact in itself is a happy idea, for usually one asks oneself in a ballet, "Why do all these people persist in dancing instead of talking or singing to each other?" Regal places the action of his book in Russia, which gives a chance for a good deal of local national color, of which the stage management availed itself to the greatest advantage. Unfortunately, however, the composer was not equally up to his task, for outside of the more or less skilful introduction of a few Russian dances, among which a Mazur in the end of the first act is the most effective, he offers little more than common-places all the way through his work. The music is also

the decidedly weakest element in this ballet, and is not even modernly orchestrated or in any other way brilliant or striking.

Darinka (Mlle. dell' Era), the daughter of the hostler Fedor, steals the wonder doing red shoes which are at Easter time exposed in front of the church, and to which many sick and decrepit people are wont to pilgrimage annually in order to be healed by the touch and sight of these peculiar foot coverings. Once Darinka has the shoes on her feet, when she is carried away by her desire for dancing and other sensual enjoyments. She becomes greedy for gold, but the Angel of Revenge (Mlle. Urbanska), who drives her mercilessly from one disappointment to another, makes the gold vanish before Darinka's eyes. When the fair sinner grows thirsty she spies a beautiful source, which dries up, however, as soon as she approaches with languid lips.

The winds of the four points of the compass play havoc with Darinka until they land her up in icy regions. Sick, heartbroken, poor and dilapidated, she finally returns to her native town, when the Angel of Peace relieves all her sufferings through death, and then Darinka is seen dancing through space amid the stars of a blue winter sky, while the red shoes are restored to their place in front of the cathedral. The revolving star scene is perhaps the most beautiful one I ever saw in a ballet, and the book or plot of the "Red Shoes" is deeper and more affecting than is usually the case in nine out of ten ballet subjects. If the music were better or more original, I could very well understand the success of the work in Vienna and Budapest, a success which it could not achieve to a like pronounced degree in Berlin, despite a most magnificent mise-en-scène and excellent dancing.

The Theater des Westens is beginning more and more to cultivate light opera and operetta, for which latter species, indeed, the greater portion of its personnel is far better suited than for serious opera. After the success achieved with "The Gypsy Baron," and a very legitimate success it was, Director Hofpauer surprised a large and appreciative audience last Wednesday night with an excellent reproduction of "The Beggar Student." It is a good many years since I last heard Milloecker's best operetta at the Casino in New York, but I must confess that the melodiousness of the music still seemed as fresh to me and the rhythms as catching as in days gone by. Milloecker's instrumentation, too, is full of humor and in

every way his music is far superior to the libretto, which in German and full of "Dutch jokes," appeared to me even more foolish and insipid than it had done in English. The performance of "The Beggar Student," however, was in every way a decidedly superior one. The management had done everything in its power by the supply of very picturesque new scenery and elegant costumes to make the mise-en-scène attractive, and the "show" therefore left nothing to be desired. But also the ear was not in a necessity to complain. Whoever heard before a Colonel Orlendorf who could sing? Generally the bass buffos can roar, shout and do most anything else but vocalize. Herr Steffens, of the Theater des Westens, however, actually sang the part very well, and yet he was equally bombastic, martial and humorous as any other operetta colonel without a voice.

Emmerich Walter in the title role and Edouard Walter as his fellow student were very satisfactory, although the part of the former lies a bit too high for the best display of his voice. Against this trio of male voices, that of the principal ladies was slightly in the disadvantage, for Laura Detschy, as Countess Palmatica, has long since seen the palmist days of her vocal glory. Selma von Scheidt as Laura, although she sang well, was histrionically very fat and tame, and Miss Grosz, who acted well, frequently sang out of tune. Kapellmeister Saenger held his chorus and orchestra well in hand, so that altogether the performance was a very spirited one and the ensemble left nothing to be desired.

Berlin has a new Ladies' String Orchestra, which counts twenty-eight violinists, among them some of renown, like Gabriele Wietrowetz and Anna von Pilgrim, seven viola players and five violoncellists. Only the cumbersome double basses are in the hands of four gentlemen. The new organization gave its first concert at the Singakademie last week under the direction of Willy Benda, and showed that, even if the ensemble is not absolutely perfect yet, the ladies are endowed with a sense of refinement in shading and tonal charm. One of the principal good qualities of their playing is also the pleasing purity of intonation. The program embraced of music for string orchestra the Third Concerto (G major) of Bach, the well-known pieces, op. 34, by Grieg; an interesting Serenade by Weingartner; the Prelude to "Le Déluge," by Saint-Saëns, and some smaller arranged pieces. The baritone, Emile Steger, never one of my favorites, sang some songs interspersed among the instrumental selections.

On Saturday evening, the 7th of April, the Bloch'scher Gesang-Verein gave a concert in the hall of the Royal High School. The following program was submitted to a large audience (surprisingly large, considering the weather, which was absolutely nasty):

Die Russalka, Legende for soli and chorus (text by A. Puschkin) Oscar Strauss
Soli by Blanche Sylvana and Kirk Towns
Two ballads for baritone Löwe
Die Lehr.
Archibald Douglas
Kirk Towns.
Two songs for mixed chorus Franz
Capella
Im Mai
Schweizerlied
Three songs for soprano Schumann
Mondnacht.
Der Nussbaum.
Volksliedchen.
Blanche Sylvana.
Das Begsabene Lied Bloch
(For mixed chorus and soli. Text by R. Baumbach.)
Soli, Miss Sylvana and Messrs. Birkenfeld and Towns.

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The soloists absolved their duties in a most satisfactory manner, and the chorus, although not large, was quite equal to the modest demands made upon their skill by the selected numbers. The two songs of Franz were very pleasing. The "Schweizerlied" was indeed redemanded.

Miss Sylvani sang the Schumann group beautifully, and had to repeat the "Volksliedschen."

The (to me) novelties on the program are unimportant works. Oscar Strauss' "Russalka" begins with a bit of characteristic color, which, however, endures but a moment, and then the composer lapses into the common or garden variety of music. This new Strauss has nothing new to say, nor has he constructive skill. "Russalka" sounded to me like the improvisation of a self-complacent amateur, whose judgment ceases to operate as soon as his fingers begin to incubate. There is much of that sort of improvisation (the kind that deals with finger habit at the piano, and draws its inspiration from poorly defined memories). The composer wandered through the auditorium during the pause, and his rather grandiose manner of greeting his friends stifled all the hope I had entertained for his future. Had he evinced shame, regret or mild dissatisfaction even, there would have been a working chance of improvement.

"Das Begsabene Lied" is much better written, but it contains as few individual ideas as does "Russalka." It is eminently practical for the voices, but nothing develops, nothing culminates. Herr Bloch has written long piano introductions to the various numbers, and these were made unnecessarily dreary by the accompanist, who did not seem overfamiliar with the keyboard. Altogether, there is no good and sufficient reason why these gentlemen should continue to write music, but they probably will. I shall not, however, hear it.

The composition prize of 1,000 marks (\$250) offered by the Allgemeiner Deutscher Musikverein was awarded this year to Philipp Scharwenka for his dramatic Fantasia in B flat minor for orchestra. The work will have its first performance at the coming Tonkünstler meeting at Bremen by the end of May next. The judges were Ochs, Wein-gartner, Fritz Steinbach, Nicodé, Draeske and Dr. Oscar von Hase, the head of the firm of Breitkopf & Härtel, of Leipzig, which latter house publishes Scharwenka's works.

On April 1 Karl Lautenschlaeger completed a forty years' activity as stage manager at the Munich Court Opera House. He has one of the finest records for "artistic" work in the way of mise-en-scène of any member of his guild. His was the first stage-setting of Wagner's "Nibelungen" cycle and of his first opera, "The Fairies." He also got up the model mise-en-scène of "The Magic Flute," for which Munich is renowned, and he is the inventor of the rotation stage, the stage system of the future.

At Mrs. White's last Sunday evening Miss Heinrichs played piano, Daniel Visanski violin and Messrs. Ferguson and Cole sang. Her excellency's guests had reason to congratulate themselves on their good fortune in having been present, for the musical treat was a rare one.

O. F.

Eduard Strauss.

A CABLEGRAM received by Manager Rudolph Aronson from Eduard Strauss announces the engagement of passage on the steamer Saale, sailing from Bremen October 9 next, for the conductor and his orchestra of fifty musicians, so that the inaugural concert will be given on time on October 20 at the Waldorf-Astoria (Grand Hall), instead of October 17, as previously announced. The program is to be unique in every respect.



PHILADELPHIA OFFICE THE MUSICAL COURIER,
4290 Regent Square, April 28, 1900.

THE question is asked editorially in last week's MUSICAL COURIER: "What has become of that permanent orchestra scheme in Philadelphia?" And Philadelphia echoes "What?" In fact, for the benefit of the musicians of this city, it is a good thing that the scheme, with its present managers, has not yet materialized, it being totally un-Philadelphian in every respect, the movement having first been started with the sole idea of giving a job to Damrosch and his men, who were then looking for something to do.

Circulars were sent out broadcast to the effect that, as the aforesaid conductor was at that moment disengaged, it was thought a proper time to transplant him and his men to Philadelphia soil, and thus secure a fitting nucleus for a permanent orchestra. As a special privilege a few Philadelphia musicians would be allowed the honor of touching elbows with these wonderful men from that still more wonderful city, but there would only be room for a very few. This circular aroused such a storm of indignation from those more locally inclined that the committee, seeing the ill effects of its too candid expression of its policy, calmly repudiated the whole thing—denied ever having sent out such circulars.

As the quotation from the Philadelphia Press states, the public is pretty much in the dark as to the actual proceedings of the committee. If you ask for information they have none to give; if you ask permission to attend one of their musicals given for the expressed purpose of raising funds—and at which such soloists as Petschnikoff are engaged—you are told that "being entirely private," they will be "unable to admit you."

The new scheme for symphony concerts next season which I mentioned in last week's letter, is run by an entirely different faction, wholly opposed to the other one, yet they assure us that they have no desire to interfere in any way with the permanent orchestra. They need have no fear, for it is my belief that the scaffolding will remain around this monument to Damrosch as many years as it did around our Public Buildings.

The concert of the Fortnightly Club passed off very pleasantly. Mme. Clementine de Vere was one of the soloists engaged for the occasion. In the last number of the program, "The Jolly Butterfly," sung by the club, Paul Volkmann did the tenor solo work, and acquitted himself very creditably, receiving the warm applause of those present.

The Choral Society, under Henry G. Thunder, gave its final concert for the season. The program consisted of Verdi's "Stabat Mater," stanzas from "Paradiso," by the same composer and the Forty-sixth Psalm, by Gilchrist. All three for chorus, and a solo number, aria from "Aida,"

sung by Miss Gertrude Rennyson, soprano. I must admit in the interest of truth that I have heard the chorus do far better work than they did in the two Verdi selections, but as these were entirely new and only in preparation since the last concert, which was barely two months ago, it is not to be wondered at that a large body of amateurs cannot reach a very great degree of proficiency in such a comparatively short while. The Psalm went much better.

Miss Rennyson possesses a most pleasing quality of voice, absolutely true and a delightful absence of any tendency to tremolo. Her tone placement is rather too far back in her mouth to admit of very clear enunciation, but on the whole her work, both in the aria, as well as the solo part of the Psalm, was most enjoyable.

The choral society announces the following works to be given next season: "The Messiah," Handel, in December; Verdi's "Te Deum," two selections from Wagner's "Parsifal," church scene, and flower girl's scene, for February, and Saint-Saëns' "Samson et Dalilah" in April.

An enjoyable concert was given by Julius Falk, violinist, assisted by Mme. Barili, soprano, and Elsie Stewart Hand.

Mr. Falk is a violinist of exceptional talent and was heard in several numbers, which gave full scope to his very good technic. Of Elsie Hand I have already made favorable criticisms in my other letters and have no reason to change my opinion in any respect; Mme. Barili proved to be a singer of much ability and charming personality.

Of the good things to come next week may be mentioned the public concert of the Manuscript Music Society on May 2, compositions of Messrs. Caufmann, Crozier, Gilchrist, Heckscher, Hille, Lang, Stobbe and Camille Zeckwer being on the program. The quartet for piano and strings is the work of the last named composer, which will be played, and if the other movements are equal in beauty and form to the first one I heard a short while ago, that portion of the program bids fair to be an extremely interesting one. The mention of this young composer's name reminds me to say that he is at this moment away on his wedding trip, having been married April 25.

Miss M. A. Groff will hold a pupils' recital on May 7 at the Witherspoon Hall. It is with much pleasure that I make this announcement as Miss Groff is in the foremost ranks of the singing teachers of the city.

SUNDAY MORNING.

I have held my letter open till the last moment, wishing to write my impressions of last night, when I heard Miss Cavanaugh make her debut in operetta. It is not often that pleasant anticipations are more than realized, but they were emphatically so in this case. Miss Cavanaugh sang the soprano part of the duet from "Crispino e la Comare," and later in the evening the operetta "Un maestro ed una Cantante," by Rossi, with Alfonso Rosa, both of the selections being in costume with the necessary stage settings. Although I already knew her to be a very clever girl with a beautiful voice, she surprised and charmed me anew by her grace of manner and the liquid beauty of her clear runs. Her absolute self-possession was not the least of her merits, and I sincerely hope that she will soon find the opening which she richly deserves in this chosen line of work.

DOMINGA LYNCH SOUDER.

M. T. N. A.

THIS year's Music Teachers' National Association meetings and concerts take place at Des Moines, Ia., from June 18 to 22, and among the attractions there will be the Cincinnati Symphony Orchestra, Frank Van der Stucken, conductor. Mr. Richard Burmeister will be the leading artist, and will play his own piano concerto among other works.

On June 12 Mr. Burmeister will play at Atlanta at the meeting of the Southern Music Teachers' Concert.

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A N editorial in last Saturday's *Evening Post* calls attention to the constant abuse of the cables for the purpose of advertising theatrical productions in London, Paris and elsewhere. We are told of the astounding triumph of Mrs. Porter in "An Alewife," by Solomon Noddles, and when the lady returns to her native land she is become famous. Precisely the same tactics are employed to "boom" singers. One recent case is a laughing stock among critics. A young, unknown girl goes abroad, and according to the cables is supposed to have set Germany on fire, displaced forever Sembrich and raised a big row generally. It's all pure fabrication.

VERDI has been obliged to pay 26,000 francs taxes for erecting, at his own expense, a fine building for indigent musicians in Milan, says Mr. Finck. The expense has been so far \$100,000. The building was begun in 1896, and is now nearly completed. Sixty men and forty women will be provided for at once, and the funds are invested in such a way that in a few years a larger number will be provided for. The portrait medallions in the large salon may be taken as indicating who Verdi considers to have been the eight greatest composers of Italy—Palestrina, Monteverdi, Frescobaldi, Scarlatti, Marcello, Pergolesi, Cimarosa and Rossini. Verdi's own portrait is nowhere to be seen, nor even his name. In the chapel Verdi has set aside a place in which he desires to be buried.

MARY GASTON LAIRD writes to last Saturday's *Evening Post* regarding the unjust demands made upon musicians who on many occasions are asked to give their services free of charge. "It may be safely assumed," she says, "that everyone who will perform gratuitously augments tenfold the difficulty which the artist experiences who is obliged to seek paying engagements."

This paper has constantly been claiming that musicians need not expect any paying engagements while they are apt to perform gratuitously, and the very fact that they sing and play free of charge proves that they place no value upon their work, which is equivalent to the statement we now make that no one places any value upon it, because they do not. "Oh, I heard her, I heard him at the Bazaar for nothing; why should I pay now to hear her or him." Professional people should respect their profession, should regard their professional accomplishments with a careful estimation of the effect they can exercise with them upon the world. They should not waste them like free gift enterprises, and if they do they will never reach a high professional standing, and that is logical and right, too.

A CORRESPONDENT desires to know who are the stockholders of the Maurice Grau Opera Company. We can only judge from the directors just elected, and they are Maurice Grau himself; Edward Lauterbach, who is the attorney of the company and the close personal friend of Mr. Grau, and who probably owns very little stock, serving chiefly in the advisory capacity; Frank E. Sanger, the assistant manager until recently and now interested in the Savage-Grau scheme, formerly manager of the Madison Square Garden; Robert Dunlap, the Fifth avenue hatter, who has habitually dabbled in theatricals as an amusement; Henry Dazian, the Union square costumer who furnishes the paraphernalia of the stage, Charles Frazier and F. N. Dodd.

Without any personal disparagement to any of these gentlemen and without giving them reason to

blush we may safely assert that beginning with Mr. Grau and ending with Mr. Dodd not one of them knows the slightest thing about music; neither will their social or business standing be affected or their other interests injured if we should assert that under a test not one of them could distinguish a Wagner march from a Beethoven theme or a Mozart phrase from a Tschaikowsky movement, and yet they are deciding factors in the destiny of operatic music in New York. We live in a glorious age.

WHAT has become of Tschaikowsky's Seventh Symphony? asks Philip Hale. During the summer of 1894—the year after Tschaikowsky's death—an intimate friend, M. U. Poplavsky, visited the composer's country house in the neighborhood of Klin. Tschaikowsky's heirs had suffered no alterations to be made in his apartments, and all was—and we believe still is—exactly as the owner left it before his fatal journey to St. Petersburg. Among the papers on his writing table M. Poplavsky saw the sketch of a great symphony—No. 7. The first movement was finished and completely orchestrated. The Andante, although complete, was without instrumentation, and the Finale was only partially indicated. He heard that the symphony was to be published and performed in the following season. Russian composers have never allowed the unfinished posthumous works of their colleagues to fall into oblivion.

THE report on the Damrosch-Grau negotiations published last week in this paper is true. But to allay any unnecessary anxiety we will say that Mr. Grau did not exactly feel sure as to which of the two Damrosches he should take. The fact that neither is much greater as a conductor than the other and that both together might be worse than one alone led Mr. Grau into a labyrinth of mental perplexities which finally ended with his mortgaged denial limited to a paraphrase on nothing. After he got through talking to some reporters denying his denial he forgot whether he had engaged Walter or Frank or both, and both are now considering whether it would be better to conduct unisons or ensemble.

In tempi Walter is better than Frank, but in getting a fearful racket out of a communistic choral Frank can give Walter a couple of balls and still fill the pockets faster. In the rapid reading of a score Walter can escape more notes than Frank, but in beating time correctly at false entries Frank can give Walter votes to spare. Frank made a special study of municipal cords with Professor Abernethy, the Tammany Deedistrict leader of the 49th Assembly Deedistrict, who taught him how to conduct. He has pull there. Damrosch has his pull through the old political alliance, but both pulls pulled together do not seem to bring the results wanted. We will await next election.

MAINE FESTIVAL

AND OTHERS.

THE artist of the highest standing engaged this year for the Maine Festival and for the associated festivals at Manchester, N. H., and Burlington, Vt., is unquestionably Mr. Richard Burmeister, who is not only a piano virtuoso of exceptional merits, but a composer and musical scholar of eminence. Next to him comes an array of foreign high priced singers who could have been substituted by Americans with equal advantage to the festivals, and with far better results to the future of music in America. Mme. Schumann-Heink's voice has been ravished to the point of dullness by her incessant opera and concert singing this season, and her method being faulty, she is now declaiming one-half the time instead of using a bel canto. One more season of such injudicious work will end her voice completely. She and Mr. Ffrangcon-Davies,

another foreign star whose voice is also showing evidence of decay, are brought in to the American festivals instead of giving our singers an opportunity, especially our young, resonant, healthy and brilliant voices. Signor Campanari lives with us here, and therefore, although a better singer than Davies, must sing for less money because he spends his money in America.

Miss Katharine Ricker, Miss Henrietta Rice and Mr. E. Ellsworth Giles, Americans, have been engaged at small salaries for small parts, and for these gifts thanks, many thanks; but we will never in America reach an artistic altitude until we give our own children an opportunity to exist in art, that is sure. In the meantime the foreign singers get it all, and they deserve it because they get it.

WHY?

THE *Sun* in a short editorial asks the question: Why do we hear no more fresh young tenors, sopranos and youthful voices generally, as in the old days? In a word, has the supply run short, is Italy no longer the lyric fountain that it was? The answer is simple enough. Italy has as good voices as it ever had; so has Poland, Ireland and America. But they seldom reach the public, for the reason that the star system kills off the fresh voices, and by a sinister system of suppression keeps out of the market new talent of all sorts. To be a great tenor nowadays a man must have reached the half century mark; to be a dramatic soprano, fat, forty-five and fickle of voice is the high standard set. It is enough to give pause to the minds of the most heedless, this giant system of suppression.

Another evil is the vain attempt to force the voice so as to compete in a few years with the veterans. This does not flourish in America, because such a thing would be useless. Grau engages all of his singers abroad, even the American ones. But in Italy, where formerly a genuine tenor was carefully fostered and slowly developed, it is subjected now to a hothouse treatment, and so thousands of young, beautiful voices are ruined. And all to secure the tempting but treacherous bait dangled aloft by Grau and other high salary managers. The remedy? There is none while the high salary crime is permitted. It is death to all artistic endeavor.

"BRUTAL" MR. HENDERSON.

A CRITIC'S views publicly expressed in print are the result of training, prejudice—the personal equation—and experience. Mr. Henderson has been music critic of the *Times* since 1887, and has discharged his duties as such with unfailing punctuality and conscientiousness. That we have agreed or do agree to all his dicta would be far from the truth, yet no one can doubt this gentleman's integrity or motives. He hits from the shoulder, sometimes misses the mark, is sometimes too acid—the life of a music critic is a wearing one—but what he writes one reads. Sincerity is its own reward. Now, it has recently been the mode to call Mr. Henderson "brutal." The man who disagrees with you is always in the wrong. Yet Mr. Henderson is not this, nor is he "brutal." He is plain in his speech; that's all. Witness his calmly judicial remarks about the close of the opera season, and regarding the conduct of certain German "stars" who go about reviling the republic wherein they earn money enough to return to their beery homes. This was in the *Times* last Sunday apropos of Grau's charity concert last week:

"Behind the scenes was a wild scurry of people getting ready their effects for embarkation on the steamer the following morning. In the office sat the impresario, pale, red-eyed and sleepy, but happy in the possession of a fat box office return. He, too, was waiting to sail in the morning. How touching

it all was. Waiting for the last dollar! Waiting for the last sweet tribute of singer-worship! And thus the opera company of 1899-1900 faded away." * * *

And this, which is literally punching the subject between its eyes, should be carefully read:

"Most of the German singers who now visit the Metropolitan have the star's conceit and the star's contempt of the public. Most of them, too, have been injured by attention to the teachings of the vicious school of Wagner performance at Bayreuth. And none of them have a high regard for this public. These people from Germany are not content to wait till they go home to abuse the public which pays them more than their own will (and in most instances much more than they are worth), but they are constantly sending communications to the papers in Germany to throw ridicule on this country. Of course they do not say much directly about the public, except that it is so ignorant as to like the De Reszkés and Sembrich and Plançon, who are not Germans. But they can abuse the newspapers which celebrate their glories. * * * I desire to call attention to a practice quite common among the Germans attached directly or indirectly to the opera company. One of the most prominent of them stood in a public bar last winter and reviled the American people, who were nightly applauding him and making it possible for Mr. Grau to pay him four times as much as he could earn in his own country. None of these doings, of course, detract in any way from the value of these people in an artistic sense. But I sometimes wish that the excitable persons who cover these singers with personal adulation would stop to think of the opinions which the singers express of this country and its amiable inhabitants. The praises of America which fall from the lips of these artists when they are talking to the reporters will lose some of their weight if they are balanced against the sneers which they utter in their own country and in private here. It is just as well that they should know that their utterances do not escape notice." * * *

This case reminds us of the husband of Galski, who, after the Manila battle, openly called the American sailors and soldiers cowards. There is another German singer, a baritone, who abuses America publicly in high pitched tones. At present he owes a bar and restaurant bill at his hotel, besides tailor and other tradesmen's accounts; these caused his possessions to be levied upon last week. And he got a big salary from Grau, far more than his singing warranted. These are nice people, are they not, who abuse the land they feed upon? Mr. Henderson is not half "brutal" enough to our thinking.

GRAU BENEFIT.

WHAT is the arrangement between Maurice Grau and the New York stock company known as the Maurice Grau Opera Company that enables him to arrange a benefit for himself that permits him to pocket \$13,000?

Does this \$13,000 go into Maurice Grau's pocket as part compensation or is it placed into the treasury of the company to meet its expenses or is it put into the hands of the stockholders as dividends?

If the Maurice Grau Opera Company, as a stock company, chartered under the corporation laws of this State, gets this benefit money every year the stockholders who accept the dividends should be ashamed of themselves as Americans to participate in this ordinary scheme of downright beggary, just as Grau should be ashamed to go before a people and through the begging clause that is involved in every appeal of benefit make a lump sum of money and then the next morning sneak out of the country. All this may be very much like a Baxter street puller-in game, although there is no pretense of decency about that, and it therefore escapes the charge of hypocrisy with which the disgraceful

benefit scheme at the Metropolitan Opera House is associated.

Who takes or accepts public benefits? Unfortunates, such as sufferers from chronic diseases, maimed, injured, homeless, aged, infirm and ill-used beings. But a prosperous professional or business man accepting a benefit! Why the prosperous or even the merely hopeful American to whom such a scheme would be proposed would feel wounded at the aspersion which the offer involves. A benefit to a prosperous American! The insult would be resented. But Mr. Grau permits himself to be used as a representative successful operatic impresario and then trots out his marionettes for so much a ticket on a benefit night and publicly presents to each one a five dollar wreath of flowers as a recognition of his ability to stand before the world as a thankful beneficiary without blushing at the scheme.

Who gets the money? Who divides with Grau? If Grau gets it all, does it appear in the books of the company as charged against him? If charged against him, is it deducted from his account? Or is the Maurice Grau Opera Company running without books? If with books the account must appear.

THE SPIRIT AND THE LETTER.

A LATE performance of Beethoven's Ninth Symphony at Vienna has led to a renewal of an old controversy. To a certain extent it is a revival of the dispute between the old and the new, between tradition and innovation, between conservatism and development. In the present case, however, there is no question as to any change or improvement in the master's thoughts, for such improvement or change is inconceivable; it concerns not the substance of the master's thoughts, but the mere accidents or details of instrumentation.

Our Berlin correspondent in the last number of THE MUSICAL COURIER gives an account of a performance of the same symphony at Berlin under the direction of Hans Richter, and adds that "Richter disdained to make use of the practical improvements in Beethoven's instrumentation proposed by Wagner, Bülow and Herman Levi," the result being that the symphony throughout sounded clearer "and more characteristically Beethoven" than it had ever appeared to our friend before. He adds, too, that while Richter was unconventional in accelerating the tempo in the trio of the scherzo, "the dangerous horn passage" was brought without the least break. It is the dangerous horn and the dangerous trumpet which have caused the musical conflict in Vienna, and Wilhelm Kes has plunged into the battle of the instruments on the side of the moderns under Wagner's banner. He makes a very refined distinction between how Mozart and Haydn ought to be played, and how Beethoven ought to be played. Those masters thought in the traditional forms, were quite at home in them, quite satisfied with them, and it will never enter the head of any musician of taste "to give the works of such men with any other conception than that which the composer gave them."

This opinion if logically carried out would compel performances of a Haydn or a Mozart piano work on a harpsichord. This has been done, of course, but was only regarded as a curiosity. Pianists have no hesitation in rendering these pieces written for antiquated instruments on those that contain all the greatest improvements. But, says W. Kes, the case of Beethoven is different. Beethoven's thoughts flew from beyond the limits of the instruments used in his time; his onward struggling spirit had a foreboding of the coming progress, but he was not spared to see the triumph which it was granted to Berlioz and Wagner to enjoy. A great progress has been made in the technical construction of wind instruments since

Beethoven's time. The horns and trumpets of his period, with their natural notes, must have caused him much trouble before he could adapt his thoughts to them.

In the Seventh Symphony, for example, the D trumpet is represented by four-fifth tones, and there is no A trumpet, which is also missed in the forte. The flute, too, presented difficulties. Everything above the third ledger line was sounded either by raising the second voice an octave higher or by a very awkward leap from a seventh below. The clarinet, too, had to be called in to help the horns and trumpets, as in the clarinet notes in the beginning of the Fifth Symphony. In this work Kes himself always uses two horns in place of clarinets with surprising effect. A similar case he finds in the Seventh Symphony with clarinets and trumpets. From these and other examples Kes infers that Beethoven used these instruments only when the key permitted it, not when the musical idea demanded it. On the other hand, Beethoven's handling of the strings is unrivaled; no change can possibly be made. These instruments had attained perfection long before him, and with them he could, without let or hindrance, follow out his ideas.

Kes, it will be seen, is distinctly a member of the fortschritt party. "We must adorn our ideal with the best that a reverential pietatvolle hand can for his honor, with a reverence united with perfect understanding and most intimate appreciation."

These remarks of Herr Kes must be taken generally and without immediate reference to the late performance at Vienna. The conductor at the performance which caused the discussion is charged with using modern instruments in places where there was no question of inadequate instruments, to the injury of the master's views.

EMBARRASSING QUESTIONS.

THE following letter was received from Denver, Col.:

Editors The Musical Courier:

Will you kindly answer the following questions in your next issue:

1. What are the requisites for a good piano teacher?
2. How should he conduct himself at all times with his pupils?
3. How many recitals should a private piano teacher give during the season himself?
4. How many public pupil recitals?
5. What would you consider a good plan to increase a class in a city where people want "quantity," not "quality"?
6. Do you consider it right to keep up a reasonably high price?
7. Ought a teacher, with a recognized reputation as soloist and instructor, give always free recitals, participate in all concerts, &c., free of charge, and go and play at all society functions, without any remuneration—simply because this is the reason he is invited? Very respectfully,
A SUBSCRIBER.

Some of these questions embarrass us. If we spoke in the fullness of our heart we might seem too vigorous for some of our more tender minded readers. However, let us make an attempt to answer in order our subscriber's queries:

1. He should play the piano, know the piano and read regularly THE MUSICAL COURIER.
2. Never use an ax. Kind words bring their own reward.
3. None.
4. None.
5. Give them quantity; quality is usually misunderstood.
6. Certainly. The higher the better.
7. Never play without pay for anyone. Funerals, weddings, balls and other functions cost money, and the undertaker, iceman, confectioner and minister are invariably paid. Why not the musician?

Because musicians are soft-headed, invertebrate of will and cursed with false pride. If they play for nothing they feel an equality with the guests—a silly American notion—and so weakly consent. You would never ask your gasman or your shoemaker to furnish raw material and skilled labor without recompense. Why, then should you play for a lot of arrogant, stingy nobodies who possess a bank account and bad manners?

It is time this fetish of the social equality of musicians should be smashed. A musician, singer, cellist, pianist, violinist or flutist is a professional when playing in society. A professional is one who earns his or her living in the pursuit of his or her profession. It takes money to live—the syllogism is unescapable. No pay, no play!

RE GADSKI.

ON frequent occasions, too frequent to refer to, this paper has told its readers that many of the foreign singers who come here with high sounding praises bestowed upon them by our daily papers have no artistic standing in their own countries and have accomplished nothing justifying such inordinate commendation. One of these foreign singers whose work here has always appeared far below the standard claimed is a German named Gadski, and we have refused to consider her singing as good as that of many of our own native and resident singers.

Here then is the *Berlin Bazar*, an old German weekly with a department on art specially devoted to women, which publishes a double page illustrated article in its edition of April 18, devoting it to the German prima donnas, which it selects as follows: Emilie Herzog, Ida Hiedler, Rosa Sucher, Schumann-Heink, Ellen Gulbranson, Milka Ternina, Erika Wedekind, Lilli Lehmann, Therese Malten and Kathi Senger-Bettaque. The writer is the well-known Dr. Wilhelm Kleefeld, and he says of Gadski:

A peculiarity of the art of Bayreuth is to carve stage artists out of concert artists. The experiment was very successful in the case of Ellen Gulbranson. Somewhat of a disillusion was the Eva of Madame Gadski, who took the part of Eva at the last festival. Her light seems to reveal brighter effulgence in the climates of England and America than in the fields of Germany. The hymns of praise which the American papers chanted over her were simply monstrous, like all reports which spring from the unanimity of réclame-dealing Yankeeedom.

And yet only eight days later, when Gadski sang in the "Elijah" in Boston, the *Traveller*, of that city, said: "Mme. Gadski's voice at times appeared worn, and once or twice she was overcome by her old habit of singing sharp."

Consequently the charge that there is "unanimity" in the American praise of Gadski falls to the ground. This paper has always declared her as deficient in tone purity and as absolutely bad in tone production, and consequently apt to sing sharp, and besides this there is no artistic spirit in her performance. For these reasons she does not occupy such a position in Germany as is claimed for her here, and this should be known, for if we are to have such singing here as Gadski's let us at least encourage our own singers and see what possibilities there are in them, instead of ostracizing them from the concert and opera stages to accept Gadski's, of which there are numbers.

It must be remembered that such foreign singers as Gadski get about \$50 to \$75 or 200 to 300 marks for performances at home, and here she gets \$150 to \$300; that is, she receives in dollars what is paid to her in marks over in Germany, and after having made such sums she invests the money in Germany (which is her privilege), and thereupon strengthens the German theory that this must be a land of ignorance and stupidity for having paid such a singer for work which is not accepted in her native land as artistic. And are we not foolish on this subject of foreign singers?



Joseffy Plays the Piano in Paterson.

JOSEFFY is no longer a pianist—he is an ideal. In company with a few of the faithful I went to Paterson, New Jersey, last Thursday night, and heard the Hungarian in a rare program. Ask me not why he chose Paterson and passed by New York! Joseffy is a man one must not seek to understand; else in the last analysis nothing remains but a beautiful rainbow of tone and unrealized hopes. He did not play in New York this season—because he did not, although it is only fair to mention his continued ill-health as one deterring cause. Never robust, Joseffy is now paying the penalty of a too strenuous devotion to his instrument. He speaks of never appearing in public again; and when I hear this it cheers my poor bruised heart, for then I know we shall soon enjoy again the magic of his art. But as I told you, I had to go to Paterson—happy home of the silkworm!—to hear Joseffy play the piano.

A local manager, W. R. Meakle, handled the affair, but I suspect Albert Mildenberg of having inaugurated it. He has, as is well known, an epicurean taste in piano playing, and to gratify it he is quite capable of burning a city, paying the piper, or else persuading the piper to play. Somehow or other he proved to Joseffy that Paterson was the proper place for him to give his New York concert this spring, so those who got the "tip" boarded ferryboats and trains and went gaily away to explore pretty New Jersey side streets, looking for that exciting signboard, "Joseffy Plays To-night." It was found, and before a cultivated audience and one of sufficient size, the pianist appeared. The piano is an instrument that is at its noblest within contracted walls. Association Hall of Paterson does not hold many hundred persons, yet never have I heard a Steinway sound with such splendor of tone, with such delicacy. Its wires vibrated rich overtones, and there was almost a *fruity* quality in each note. To be sure, the man in front of the keyboard was Rafael the Archangel, known to Tarrytown and Buda-Pesth as Joseffy, yet I cannot forbear praising his wonderful instrument.

The program was not an out-of-town one; it was very metropolitan, and contained just enough of Brahms, Chopin and Liszt to satisfy the ardent disciples of this trinity of composers. The evening opened with a tiny sonata of Mozart's, the one in F, beloved of teachers who wield dynamic lead-pencils. It was a fresh *aubade* in Joseffy's plastic fingers. Then came Mendelssohn's "Spring Song," "Spinning Song," and a Song in F, which gave us new tints, new simplicities of diction. Not a false rhetorical accent marred the performance of this classic and ever lovely music. Brahms was represented by the cunningly contrived Intermezzo in C, op. 119, with its inner voices remotely singing, like a sea-rejected shell. Followed the Andante and Scherzo of the F minor Sonata, and I noted that the A flat movement was taken more slowly than last year at Carnegie Hall. This is as it should be. The variations from the A minor Sonata of Schubert—given here a few weeks ago by Dohnányi—were beautifully played by Joseffy. "Hark, Hark, the Lark!" closed part one.

Chopin's B flat minor in its entirety, the F sharp minor Mazurka, E major Nocturne, E minor Valse, comprised the Chopin selections. Part three was

made up of a valse by Nicolaus Rubinstein—unfamiliar to me—Henselt's "Berceuse," Joseffy's own "Czardas," and a Liszt Rhapsodie, with new be-devilments by the virtuoso. Was it not a program worth traveling miles to hear?

Either Joseffy is emulating Tausig, or else the native bent of his mind is forcing him into the same reflective groove; certainly his playing is becoming more remote, more aristocratic every season. There is the stern suppression of display, an absolute devotion to the more recondite meanings of the composer, and the pursuit of an ideal of execution that is well nigh hopeless. Last year I spoke of the beauty of his play; it is no less beautiful, but it is now more transparent, more spiritual, almost denuded of its bodily vesture, a thing of phosphorescence, of changeful colors seen in strange and midnight polar skies. I confess that much of it is exotic. Joseffy is the poet of the upper reaches, the despiser of the banal appeal to sentimental sensibilities. It is absolute perfection he strives for and the struggle is doomed, for it is decreed that no man may live and see the face of ideal Beauty. Joseffy reminded me of the Tausig of the later years—Tausig was past seventy when he died at the comparatively youthful age of thirty—in his absolute avoidance of what might be considered the musically obvious. So Joseffy's melodic patterns are never seen like the scarlet that binds a brilliant uniform. He creates a commingling of voices, each individual, a tone-color, ravishing at times, commands a pedaling to make mad with envy at such mastery, and a *technique* absolute, yet absent because of its manifold perfections. One saw through as well as heard the mysteries of every bar delivered. Yet I fear for Joseffy, and though he may scout this fear, I cannot forbear from noting that his art is too introspective, too detached from human interests to soothe the public *tympani*. Ehlert begged Tausig to give at least an historical representation of pathos, and I, in turn, beg this great pupil of Tausig to hitch his piano to the earth and let alone the stars in their choric courses. The touch of him is argent, his *finesse* miraculous. It was in the funeral march—O! cortège for the pathetic panders of music—that I began to feel new nerves. Was this our Joseffy, Joseffy of Vienna, of the Flying Keyboard Squadron, the prince of style, the mould of perfection—this strangely disquieting poet, who told me things I wished not to hear, to see; my God! not to believe could ever happen? The man dug deep and the muffled bells overhead—were they not really buried like Hauptmann's?—crowded the air about me. It was all frozen grief. The trio was dark, but more merciful; uttered in a still, small, plaintive voice. As the last sod was banked over the hole that pierces eternity, a sad wind played through the trees and streaked our souls with *Triste* imaginings. It was no mere etude played in marvelous *unisono*, it was a menacing whisper, a confluence of wraiths, hovering in mid-air and discoursing death, the death of a poet, the very distillation of death. Fluid, magnetic, repellant, the rustling lasted until two dangerous chords in B flat minor drove away the cloudy spirits. I felt like crying *Requiescat in Pace!*

Technically the entire sonata compassed perfection. There were things in the first movement I did not care for, or else could not appreciate. Agitated the reading was, but in the air I longed for a weighty *legato*, a leaden *legatissimo*. The Scherzo was incomparable. Here we divined rather than saw the passion, and in the Trio came odors of the tuberose. Nobility of utterance, nobility of thought, are in Joseffy's reading of the B flat minor Sonata of Chopin's. For the rest—I had to alternately hold my breath or else smile hopelessly. The Rhapsodie was like strokes of fine fire dancing along the rim of the horizon. Never near, yet it was as intimate as a Chopin nocturne. His own Czardas Joseffy fingered with crystalline pathos. It was more Magyar than gypsy—you catch me?

But beautiful! How often must one repeat this, even in recalling the memories of such proud, ironic art!

The pianist touched earth in a few of the trifles he spun for us with his warlock fingers. His encores were a Henselt Valse, and the F minor "Moment Musical," by Schubert. Joseffy's lark sang blithely at heaven's gate; it was a bird of buoyant flight and plumage iridescent. The main impression created in the rarefied atmosphere of this refined art—an art subjected to at least ten atmospheres—was one of mystification. Joseffy is flying, Shelley-wise; he has left far behind commonplace virtuosités, and is discarding, in his chase after perfection, the very humanities. To be an *übermensch* one needs wings; to wear wings one courts the infinite—and that means the lonely life. Joseffy is no longer a pianist—he is an ideal.

"The Touchstone" is Edith Wharton's second book. It is published by the Scribners, and is a novelette—that is, something not a novel, nor yet a short story. Its content indicates the latter, its pages the former. While falling below "The Greater Inclination" in variety and humor—"The Pelican" is still unapproachable. Mrs. Wharton's new story betrays gravid ambitions. She is clever to the monotone point, and her masked humor still sets up internal laughter; she is adept at making a smile with a *coda*. But her characterization, her formal sense, even her psychology are at fault in this volume. Like the men of most pen-women, the man of "The Touchstone" is a thing of shreds, scruples and drab patches. So scrupulous an accessory after the act I never could have fancied, while the meek lady, the awful wife—meek wives should be labeled "dangerous!"—is perfectly done. A man sells at a big price the love-letters of a dead, famous woman writer; sells so that he may marry the woman he thinks he loves. His awakened conscience, the discovery by his wife and his re-birth are well done, cleverly, though not greatly done. The canvas is too small, Mrs. Wharton's art too niggling, too much given to cross-hatching, to give forth the theme with due impressive length and sonority. Her style nestles near Henry James, and her psychology is even more feminine than her model. One turns back after reading the first few pages, to see if "Henrietta James" is not blazoned on the title page. Henrietta, I know, is a name that connotes fluffiness, a dimple and frivolity, and Edith Wharton is far from frivolity or fluffiness; her dimple must be an ironic one, but she is a true Jamesian in matter and manner.

How clever is this: "There are times when the constancy of the woman one cannot marry is almost as trying as that of the woman one does not want to." And this: "In her choice of a husband she had been fortunate enough, if the paradox be permitted, to light on one so signally gifted with the faculty of putting himself in the wrong, that her leaving him had the dignity of a manifesto—made her, as it were, the spokeswoman of outraged wife-hood." Really, Henry James could not say this better, if he could say it at all. The unfortunate husband of a talented woman should be either a brute or else hopelessly in the wrong, as was the man allied to Mrs. Wharton's famous female novelist. To live with the former is trying indeed for the woman, yet tonic, and if she manages to realize herself in the rigors of his Charybdis companionship, she will have missed the most terrible of all Scyllas—the deranging praise of her too sympathetic female friends, and the inevitable Woman's Page of the Sunday newspaper. After these evils the rest is artistic silence! If Mrs. Aubyn's husband had been a masterful brute she might not have written those very foolish letters. I wonder if the author had the Browning letters in her mind, and I wonder if "Pen" Browning can read the book unmoved?

Read "The Touchstone." Some of it is delightful. My preference is still for "The Greater In-

clination." In these short stories there is more of the true Edith Wharton, more real artistry.

* * *

Percival Pollard wrote years ago a program to Chopin's "Funeral March" which is so vivid, so curious that I cannot forbear quoting it for you. It is short. He called it:

A March of Death.

The heavy cadences of the funeral march fell sadly upon the air of the summer evening. The hush of dying day was upon all nature; the birds had gone to sleep; the crickets were chiming their monotonous dirge. Scarce a breeze wavered over the dusk-covered landscape, and the scent of the roses blooming among the verandas hung heavily in the dreamy air. And through it all vibrated the soul-stirring tones of Chopin. * * *

He was perfectly conscious of his death. He knew it all quite clearly; that he was dead, that they were bearing his body away to its home among the bones of men, and yet it seemed to him as if his mind had never worked more actively, as if his mental eye had never been so clear. Was it not said that the dulling of one of the human senses invariably sharpened the remaining ones? And was it not, then, merely his soul that had become stronger, since his body was mere useless clay? He observed the pageant with the curiosity of a perfectly disinterested spectator; feeling himself as by no means a part of it all. The black horses, the glitter of glass, silver and ebony-colored wood, the solemn faces of the pall-bearers, their black silhouettes against the dull gray of the streets, the monotonous hoof-beats and dull rumblings from the carriages; all these things he noted sadly, as if this death were come to some very dear friend of his. There among the mourners were the different persons who signaled the various epochs and episodes of that trivial life that his body was passing from: the mother who had brought him into the world; she who had been his wife; his son—and a host of others. The little things of his earthly career began to pass before his soul-sight with an almost ludicrous vividness. He remembered the toy sailboat his father had cut for him by the banks of a trout-stream; the roses he had brought to the love of his boyhood; the words in which he had couched his first proposal of marriage, and the manner in which he had then been rebuffed; a former favorite, though long-forgotten, phrase of Gautier's; his parting words to his son when he left for college; and at the last of all the broken cry of his wife at his deathbed. The two solemn processions—the funeral of his body and the panoramic vista of his earthly sensations passed before his vision together, strangely interwoven, shadows upon shadows. * * *

The slow and sonorous chords changed to the yearning sweetness of a wonderfully tender melody. The notes dripped softly upon the hearing, each more cloying in its mournful beauty. All the sweetness of death was in the air. * * *

The shadows had gently passed away from him; there was but one figure left, clear-cut against his soul-sight's horizon. Love incarnate, as in every man's life, the sweetheart, the wife. He felt the half fearful glamour of her presence when first he wooed her; he remembered the absurd quickening of his heartbeats when she came near him, the joy that her smile brought into his life, and the passionate grief that her anger gave him. And then the first kiss: how like a breath of clover blossoms, honey sweet and soul-intoxicating! The passionate days of young love came again to him in all their white brightness; he saw himself ardent, ambitious and happy in the affection of a wife in whose eyes truth seemed to have found a haven, and whose lips had caught all the sweetness of Hymettus. Then there came flashes of sadness; days when discord had come between them, times when illness had held sway, when sorrow had strained the endurance of love. The death of friends, the taking away of that

first fond plight of their love; these dyings seemed to this dead man as the very touching things of the life that had been his. Tender emotions, love, pity, friendship, sympathy, passed over him in strange post-mortem waves.

He was very sure that he was dead, but the power to feel all sensations was a hundred times accentuated. * * *

The gentle melody died away in the recurrence of the sonorous chords of the stately march, and there faded from him all but the view of the black and slow procession. In the near distance he could already see the white stones of the cemetery. Now they had stopped before an open grave. He was lowered into it. It grew dark, even for his soul. One grand triumphant chord of music, then—

* * *

"Do you know," he said smilingly to his wife as they passed out together onto the moonlit veranda, "that when you play that 'Funeral March' of Chopin's, I feel as if I were really dead and it were being played at my funeral. Why, just now I really fancied—"

* * *

The many friends of Mr. and Mrs. Arthur Mees will be sorry to learn of the death last week of their only child, a lovely little girl. The death of a child is like the death of a tiny, tender flower; and the death of a flower can be a tragedy.

Scandinavian Charity Concert.

FOR the benefit of the Cuban orphans, a concert was given at Mendelssohn Hall last Wednesday afternoon by the Swedish Glee Club, of Brooklyn, and Mrs. Agnes Staberg-Hall, a Swedish-American singer who is not so well known as she deserves to be.

The concert was managed by Mme. Torpadie-Björkstén, who was connected with the Scandinavian Department at the recent Children's Easter Festival at the Metropolitan Opera House. Arvid Akerlind, the director of the Swedish Glee Club, has cause to be proud of his band of singers. Better choral singing is not heard anywhere these days.

The chorus numbers included the familiar march from Söderman's "Wedding at Alfäsa"; "På Fjellet i Sol" (Peterson-Berger). "Skratta Mina Varn" (Bellman). "Bannér Song" (Behn). "Vår Sång" (Prince Gustaf). "Nökken" (Kjerulf). "Brudefården i Hardanger" (Kjerulf). "Under Rönne och Syren" (Palen). "I Prästgårdens" (Söderman). The solos by Mrs. Hall were "Stolts Adeline" (Stenhammer). "Hun er so let som skovens hind" (Beckard). "Aftonstämning" (Peterson-Berger). "Titania" (Peterson-Berger). "Venetiansk Serevad" (Svendsen). "Vugge o vove" (Sjögren). "Silkesko" (Sjögren). "Ro, ro ögonsten" (Sjögren) and "Polska" (Daunström). Mrs. Hall also sang the solo to "Nökken" with the club. Her soprano voice has the vibrant, ringing Norse quality, and in the medium register is particularly rich and sympathetic.

Another Successful Scherhey Pupil.

MISS MARTHA WETTENGEL, the talented pupil and assistant of Prof. M. I. Scherhey, has had a very successful season. Here are some of her engagements. She gave her own concert at Carnegie Chamber Music Hall, October 29, 1899; Harmonia Gesang Verein Concert, November 5, 1899; Hoboken Deutscher Club, November 11, 1899; Press Club Musicale, December 10, 1899; Silas G. Pratt Musicale, December 18, 1899; Silas G. Pratt Musicale, January 26, 1900; Columbus Hall, February 8, 1900; Y. M. C. A., March 15, 1900; German Liederkrantz, March 17, 1900; St. Peter's Hall, April 3, 1900; S. G. Pratt's, "The Soul of a Song," illustrated by Miss Wettengel, on January 8; February 8, 12, 15; March 26, and April 3 and 30.

Carbone in September.

Signor A. Carbone, whose studio at 144 Fifth avenue has been a busy place the past season, will return early in September, after his summer, spent in Europe, whither he goes soon.

Constance Beardsley Concert.

THIS is the name of a miss not yet in her teens whose artistic playing has often been remarked in these columns. She is the only daughter of Mrs. M. Beardsley, the pianist and teacher, of the Knapp Mansion, whose monthly musicales are events in Brooklyn music life.

On the occasion under consideration she played before an audience which entirely filled the large hall in the Knapp Mansion, this concert being in the nature of a testimonial of esteem from her many friends and admirers. Those who participated were Franz Kaltenborn, violin; Miss Kathrin Hilke, soprano; Mrs. Mathilde Hallam McLewee, contralto; Carl H. Engel, second violin; Alfred Wagner, viola; Gustave Freeman, cello, with Mrs. Beardsley at the second piano and Mr. Riesberg accompanist.

The opening quintet, the first movement from the Schumann work in E flat, was played with nicety and taste, with Mrs. Beardsley as pianist, followed by Mrs. McLewee, whose handsome appearance always predisposes audiences in her favor. She made such effect with her Mercadante



CONSTANCE BEARDSLEY.

aria, "Sestinto," and an appealing little song by Wekerlin that she had to sing again, this time Nevin's pathetic "Oh That We Two Were Maying." This she sang with such pathos that the tears came to the eyes. Later she sang the "Samson" aria with a volume of tone quality quite surprising, and at the end was obliged again to sing an encore, "The Lass with the Delicate Air," into which she put much archness. Beautiful flowers were hers after this appearance.

Miss Hilke sang "Winds in the Trees" with real, heart-felt expression, putting especially great feeling into the line "Thou wilt return no more," and the "Spring Song," by Woodman, went with such brilliant effect that an encore was demanded—"O Fair and Sweet," by Cantor. Her second number was the difficult Polonaise from "Mignon," sung with clean execution and fluency. It was followed by a ballad in English. Miss Hilke was a favorite with the audience.

Then came the little artist of the evening, Miss Constance Beardsley, aged eleven, frail but healthy looking, a child in all things but when at the piano. Here she becomes, within her limitations of strength and keyboard grasp, a veritable little wonder. Her playing of the difficult Capriccio in B minor, by Mendelssohn, was characterized by much surety, graceful interpretation (or imitation, whichever it may be), and called forth a storm of applause, to which she added Grieg's "To the Spring," in which not a single false note was struck. Finally she played again the same composer's "Butterflies." An armful of flowers and applause were hers, and the latter will ring in her memory when the former are dust. Such as hers was the childhood of Essipoff, of Carreño. Let us hope and pray that as theirs, so may her life develop. Welcome indeed was the double number, violin solo, of Mr. Kalten-

born, which, too, met with appreciation, so that he played the "Evening Song" by Thalton as encore.

The concert, a most enjoyable affair in every respect, closed with two movements from the Jadassohn Quintet, in which the taking Scherzo caught popular fancy. F. W. Riesberg was accompanist.

Mrs. Beardsley and Dr. Beardsley are to be congratulated on the dignified and successful concert, which was under the patronage of Mrs. Bernard Peters, Mrs. Joseph Fairchild Knapp, Mrs. St. Clair McKelway, Mrs. Franklin W. Hooper, Mrs. Edwin Knowles, Mrs. J. Henry Dick, Mrs. J. Adolph Mollenhauer, Mrs. Moses May, Mrs. George Esig, Mrs. Margaret E. Sangster, Mrs. Edward H. Seeley, Mrs. George W. DuBois, Miss Lucy DuBois, Mrs. William Frazier Garrison, Mrs. Henry C. Wright, Mrs. Charles F. Loughton, Mrs. James Rowland, Mrs. Charles A. Olcott, Mrs. Cynthia Westover Alden, Mrs. Daniel T. Wilson, Mrs. Will Carleton and Mrs. Ira Leo Bamberger.

Pappenheim Annual Concert.

THE annual concert of Mme. Eugenie Pappenheim, with some of her professional and advanced pupils, attracted as usual, a very large audience, Mendelssohn Hall being filled to overflowing, to hear a program of variety given by these participants:

Mrs. Corinne Wiest-Anthony, of Philadelphia; Dr. George Conquest Anthony, of Philadelphia; Mrs. Grace Currie, of New York city; Mrs. Grace Bronson, of Aurora, Ill.; Miss Lina Bechmann, of New York city; Miss Mabel Ford, of Oneonta, N. Y.; Miss Sue Fulton, of New York city; Miss Ida Hutshing, of New York city; Mrs. Belle Lederman, of New York city; Miss Margaret McGuane, of Rockville, Conn.; Miss Augusta Northup, of Flatbush, L. I.; Miss Frieda Stender, of Bensonhurst, L. I.; Miss Celia Sonn, of New York city; Miss Frances Tichborne, of Mt Vernon, N. Y.

After the opening chorus, sung by a dozen young women, with solos by Miss Stender and Miss Northup, Dr. and Mrs. Anthony sang a duet from "The Magic Flute" in fine style. They were followed by Mrs. Lederman, who has fine stage presence, in a German and an English song; she sang Bartlett's "Rosemary" as encore.

Mrs. Bronson made such a hit with her singing of Zaldu's "To the Angels" (cello obligato by Mr. Hess, organ by Mr. Monteith), that she had to sing again, this time Schubert's "Serenade." Miss Sonn was unable to appear and her place was taken by Miss Lillian Lipstadt, whose singing called forth an encore.

Highly dramatic was Miss Stender in the "Cosi fan tutte" aria—the young singer is making strides upward nowadays; she sang "A Madrigal," by Chaminade, as encore. Miss Hutshing pleased by reason of her pretty appearance and voice, and the audience forced an extra number from her, a song in German by Mozart.

Miss McGuane is one of the promising new pupils and she made a hit, the audience recalling her—"Sweetheart Sigh No More" was her encore piece. A fine bit of acting and superior singing was the trio from the "Merry Wives," Miss Hutshing, Mrs. Lederman and Dr. Anthony, followed by Miss Northup in a German and an English song; the fair young singer was likewise obliged to sing an encore—a song by Allitsen. Frank Seymour Hastings has written many interesting songs, none more so than "For Love of You," sung by Dr. Anthony; the song is appealing in the extreme, full of that something which goes to the heart, and displayed Dr. Anthony's fine baritone to great advantage. Mrs. Anthony sang her aria from "Il Guarany" with dramatic impulse and lovely tone-quality; hers is a beautiful voice under fine control. She gave Henschel's "Spring" as encore. The trio from "William Tell" closed the evening, bringing additional credit to the famous prima donna and vocal teacher; it is said several of her pupils will become members of the new Grau company in the fall. She was given an elegant majolica flower stand by her grateful pupils.

Mrs. Morrill's Musicale.

At the Chelsea, 222 West Twenty-third street, will occur to-morrow (Thursday evening) Mrs. Morrill's first students' musicale, when the following will appear: Misses Harriet Barrows, Providence; Lillia Snelling, Boston; Edith Cushney, Fonda; Mesdames William Innis, Yonkers; Edward E. Hand, Brooklyn, and Messrs. Theo. Young, Jr., New York, and Edward L. Bacon, Newton, Mass.

This is Mrs. Morrill's first season in New York, nevertheless these so-called "pupils" will astonish New Yorkers, for they are much above the usual run of students. Many occupy prominent positions in the vocal world, and others are sure to be heard from.

RAFAEL JOSEFFY.

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CINCINNATI, April 28, 1900.

MISS M. KATHERINE KLARER, soprano, was given a testimonial concert in Smith & Nixon's Hall on Thursday evening, April 19. She was assisted by S. William Brady, baritone; Edward Ebert Buchheim, piano; Ralph Wetmore, violin; Charles Sayer, 'cello, and Sig. Lino Mattioli, piano, in the following program:

- Duet, *Calm as the Night*.....Goetze
Miss M. Katherine Klarer and S. William Brady.
- Piano—
Etude, C sharp minor.....Chopin
Tarantelle.....Moszkowski
Edward Ebert Buchheim.
- Vocal—
Elegie.....Massenet
(Cello obligato, Charles Sayer.)
Love Me if I Live.....Foote
Jewel Song (Faust).....Gounod
Miss M. Katherine Klarer.
- Violin—
Gavotte in E.....Bach
The Swan.....Saint-Saëns
Ralph Wetmore.
- Vocal—
Märlenwurmchen.....Schumann
The Lark Now Leaves His Watery Nest.....Davenant-Parker
S. William Brady.
- Piano, Nineteenth Hungarian Rhapsodie (Pesther Carnival).....Liszt
Edward Ebert Buchheim.
- Vocal—
Aria Gioconda.....Ponchielli
Summer.....Chaminade
Miss M. Katherine Klarer.

Miss Klarer's singing came to me as a veritable surprise. It was perhaps two years ago when I heard her last at one of the College of Music recitals, and I would not have recognized it as the same voice. It has filled and rounded out beautifully. It is musical and dramatic in quality. There is reserve power in her voice. One feels that she is equal to something more than what appears on the surface. Then, too, it is a voice uniformly true to the pitch. She sang the Jewel Song with a good deal of intensity. I am safe in saying that Miss Klarer's voice deserves present recognition and its future is not in doubt. She will be a success anywhere on the concert stage. Mr. Brady was in excellent voice and sang his solos intelligently. Mr. Buchheim's playing was characterized by musical grasp and brilliancy. He gave a fine reading of the Chopin Etude.

Henry C. Froehlich presented his pupils in an orchestra concert in the recital hall of the Auditorium School of Music on Monday evening, April 23. The program was as follows:

- Sarabande, Andante, Bourrée.....Bach
String Orchestra.
- Violin solo Fantaisie, Scene de Ballet.....De Beriot
Albert Gumble.
- Violin soli—
Andante Religioso.....Thomé
Mazurka, Obertass.....Wieniawski
Miss Margaret Ullum.
- Two melodies—
Heart Wounds.....Grieg
Springtime.....Grieg
String Orchestra.
- Violin solo, Andante and Scherzo Capriccioso.....David
John P. Steen.

- Aria, O Don Fatale (Don Carlos).....Verdi
Miss Helen Wilkinson.
- Violin solo, Souvenir de Haydn.....Leonard
Master Adolph Borjes.
- Serenade.....Kern
(Dedicated to our teacher.)
- Gavotte, Renaissance.....Mattioli
String Orchestra.

The orchestra played well together, with prompt attack and a good deal of finish.

The orchestra is composed of the following:

Violins—Master Adolph Borjes, John P. Steen, Herman Hansen, William Kern, Grant Staub, Miss Laura Niederlander, Albert Gumble, Hal Kaup, Arthur Weiss, Oscar Schath, Miss Margaret Ullum, Miss Madeline Vettle, Miss Laura Von der Heide, Louis Schorr, Victor Stange and Jacob Rosenbaum.

Violas—Walter Stuempel, Michael Brand, Jr.; Achmet Kuehn, William Shannon and Miss Mabel Wells.

'Cellos—Harry Schnicke, Dr. A. A. Kumler and Percy Fassig.

Basso—Gus Liebholdt.

The season of the Cincinnati Liederkrantz was closed on Thursday evening, April 19, in the Odéon, under the direction of Louis Ehrigott. The concert was given with orchestra and Miss Della Kendall, soprano, as soloist. Program was as follows:

- Chor mit orchester, Heini von Steier.....Engelsberg
Streich-orchester—
Andante Cantabile.....Tchaikowsky
Liebesliedchen.....Taubert
Chor à capella, Mein Lieb ist ein Röslein.....Schultz
O sel'ge Zeit, o schöner Traum.....Hartenstein
Chor mit orchester (Fisicato Serenade), Liebchen wach auf.....Storch
Arie aus Figaro, Neue Freuden, neue Schmerzen.....Mozart
Fraulein Della Kendall.
- Chor mit orchester, Abendlied.....Schumann
Streich-orchester—
Träumerei.....Schumann
Intermezzo.....Grieg
Chor mit orchester, Liebesglück und Schicksalsstücke.....A. Wagner
Chor à capella—
Im Walde.....Fiske
Röslein, wann blühst du auf?.....Dregert
Lied, Die junge Nonne.....Schubert
Fraulein Della Kendall.
- Chor mit orchester, Waldmorgen.....Schultz
- The choruses were sung with energy and spirit. The tone quality was good and the volume adequate. Under Mr. Ehrigott's direction the Liederkrantz is head and shoulders above the other German singing societies of the city. Miss Kendall is a dramatic soprano who has abundance of material and knows how to use it.

Mrs. Wm. McAlpin will present her pupils in an operatic evening at the Old Homestead, Fourth and Pike streets, shortly after the May festival. The scenes will be given with costume and scenery. The cast will be as follows:

- MARTHA—ACTS I AND 2.
Martha.....Miss Nannie Flack
Nancy.....Miss Jessie L. Thompson
Lionel.....Thomas G. Wright
Plunket.....William Hanson
- FAUST—CHORUS.
Nancy.....Miss Jessie L. Thompson
- CAVALLERIA RUSTICANA.
Santuzza.....Miss Nannie Flack
Lola.....Miss Nellie Marks
Turiddu.....Thomas G. Wright

The Apollo Club held its annual meeting last week, and concluded to continue its policy of not giving any public concerts next season.

The Orpheus Club held its annual meeting, and will enlarge its membership next season.

The plans for next season were discussed at length, and it was decided to make some changes. The first change will be that the club will secure permanent headquarters of its own, where its rehearsals and social affairs will be held. Then it was decided to increase the membership of the club to its full quota of about eighty members. This

will give opportunity to some aspiring young singers to improve themselves, and will enable the club to give some of the more pretentious choral works.

A committee was appointed to arrange for the annual outing, which will probably be given early in June, and the committee was instructed to extend an invitation to all prospective members to attend.

Max Loewenstein, Dr. John C. Kunz and George J. Doyle were elected to serve as directors for two years, and W. C. Rankin and Dr. A. D. Murphy were elected for the same term to fill vacancies in the board. The following organization was effected unanimously: Alfred G. Allen, president; Morris Wickersham, vice-president; George J. Quehl, treasurer; Hiram A. DeCamp, recording secretary; W. C. Rankin, corresponding secretary; F. W. Harmeyer, librarian; Charles A. Graninger, conductor; Sidney Durst, accompanist.

The May Festival begins May 8. The rehearsals this week will be under the direction of Theodore Thomas.
J. A. HOMAN.

Music at the Woman's Press Club.

FOR the first time in its history the Woman's Press Club of New York City gave up an afternoon to the serious discussion of music. Mme. Evans von Klenner, the distinguished vocal teacher, is the chairman of the club's entertainment committee, and owing to her efforts the club, at its social meetings, has from time to time enjoyed good music; but an entire program devoted to music was not heard until last Saturday afternoon.

Many of the members and invited guests assembled at an unusually early hour in the Chapter Room of Carnegie Hall, where the club holds all its meetings. The early arrivals were doubtless attracted by the program.

W. J. Henderson, the music critic of the New York Times, was announced as one of the speakers, and Mrs. Katharine Fisk as one of the singers. When Mrs. J. C. Croly, the president of the club, called the assembly to order there was not a vacant seat in the room. Mrs. Croly introduced Madame von Klenner, the chairman of the meeting. Madame von Klenner read a brief paper, "The Prophecy of What Life Is To Be," in which she exalted the art of music and described its lofty and refining influence upon civilization. As the first musical number of the afternoon Madame von Klenner introduced Signor Pedro H. De Salazar, a violinist. This musician played Hubay's "Carmen" Fantasia, and as an encore number

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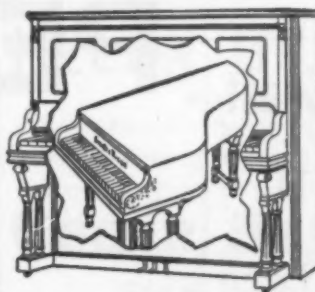
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the Romanza by Svendsen. Signor de Salazar put a great deal of feeling in his playing, and after each solo was heartily applauded. Madame de Salazar played his piano accompaniments.

Mrs. Croly introduced Mr. Henderson and he received a warm welcome.

Mr. Henderson's topic was "How to Listen to Music." Mrs. Fisk followed Mr. Henderson, singing first "The Asra," by Rubinstein, and then, "The Little Silver Ring," by Chaminade. This favorite contralto was in good voice, and sang delightfully. Her noble style suits well such a number as Rubinstein's "Asra." The club received both songs with prolonged applause. Obligated to add an encore, she gave the tender "Ah, 'Tis a Dream," by Hawley.

Mrs. Cynthia Westover-Alden, a member of the club, spoke briefly on "Music as a Means to Education." During her remarks she described the extreme opinions of the enthusiast and the cynic.

W. H. Langley, the bass soloist in the choir of St. Bartholomew's P. E. Church, sang "Bonny Machree," by Frank L. Moir, and as an encore, "God's Lily," by Hope Temple. Mr. Langley's deep, rich voice was heard to excellent advantage in both his songs, and as a matter of course he received a hearty welcome. Miss Isabel McCall played the piano accompaniments for Mrs. Fisk and Mr. Langley in a highly artistic manner.

Alfred Remy, the next speaker, had for his topic, "Intellectual and Emotional Music," and in the course of his remarks Bach and Beethoven were contrasted, and the principles of their compositions ably explained.

The president, Mrs. Croly, thanked Mme. von Klenner for providing such a superior program. The Press Club's first attempt at a "musical afternoon" must, declared the president, be voted a great success.

Before adjoining for refreshments Mrs. Croly invited Mrs. Mary Lowe Dickinson, a guest of the club, to the platform. Mrs. Dickinson spoke of the refining influences of music, and paid a high tribute to those who elevated the art.

During the reception which followed Mme. von Klenner received many congratulations for giving the members such a charming and instructive afternoon. The program was of a high order of excellence, and 'way beyond what women expect to hear at a club.

Charles W. Clark.

AT St. Joseph, Mo., this baritone, who is winning fame all over the Continent, received the following notices:

Mr. Clark has a voice of magnificent range and feeling, and his interpretation of the part of Elijah was excellent. He was acknowledged to be the best soloist of the evening. His rendition of the difficult recitatives, and the meaning he gave to the music and the words, showed not only a cultivated singer but a trained musician. His voice was adapted to the most fiery passages, and to the most delicate ones, and every note was true and clear.—St. Joseph (Mo.) Daily Gazette, April 25.

Mr. Clark was easily the favorite of the evening, and his efforts met with unbounded applause. His voice is powerful, sympathetic, sonorous, and under perfect control. It was particularly beautiful in the recitative and aria, "Draw Near, All Ye People," and in the air, "It Is Enough." His method is faultless, and he sings with dramatic fire and absolute master of expression.—Daily Herald, St. Joseph, Mo., April 25.

"Splendidly dramatic indeed was the singing of the baritone, Charles Clark. But it is the pure, sustained richness of his tones, his incomparable enunciation, the simple dignity of his chastened passion, that render him nature's interpreter of musical religion."—Pioneer Press, St. Paul, Minn., April 22.

"Mr. Clark, however, sustained his reputation as an oratorio singer, and easily won first honors. His rendition of 'Why Do the Nations,' was given an enthusiastic reception and the aria repeated."—St. Paul Globe, April 22.

Miss May Florence Smith.

THE eleventh annual vocal recital to be given by the pupils of Miss May Florence Smith will occur on Wednesday evening next at Carnegie Hall at 8 o'clock.

The accompanying recent cut of Miss Renée Ru-Ton, her gifted young pupil and protégé, will interest many in and away from New York, especially southward and in England, warm friends who have so earnestly hoped that the sincere endeavors of her friend and teacher might meet



MISS RENÉE RU-TON.

with the results that her beautiful gift and faithful endeavors warrant.

Miss Renée's ill health for almost three years has been a great drawback to her musical study, for which, being always the rosy picture of health, she has had little sympathy. Especially detrimental has been a stigma of the eyes. Those knowing of her final success in the resumption of study, and her last appearance as a "student" at this recital, according to completed arrangements for her future course, will be glad to wish both her teacher and herself "Godspeed" on her way.

Laura Sanford Engaged.

Not a musical engagement this time, but one matrimonial, inasmuch as the charming young pianist, once an Amy Fay pupil, is soon to marry Walter Hoffmann, of Stockbridge, Conn., where the wedding will take place June 2. The happy man is said to be established in business and of most estimable personal qualities.

Mme. Cappiani Summer Study.

Since it is known that Mme. Cappiani will forego her customary annual trip to Europe this year she is receiving many applications from teachers who wish to study this summer, and who will accompany her to her cottage near Old Orchard, Me., fronting the Atlantic.

Mary Chappell Fisher Pupils.

Last Monday evening a dozen of Mrs. Fisher's organ pupils gave a recital at the First Presbyterian Church, Rochester, playing works by Rheinberger, Stern, Guilman, Bach, Händel, Boellman, Lemaigre, Flagler and Harris. Mrs. Fisher is to be congratulated on having such an excellent class and making such a good showing.

Nevada and Blumenberg.

EMMA NEVADA, the prima donna, and Louis Blumenberg, the 'cellist, captivated a large audience at Dallas, Tex., last week. The following notice is given from the leading Dallas paper:

Madame Nevada, the vocalist, appeared at the opera house last night under the auspices of the Dallas Quartet Club, and captivated by her beautiful voice a select and representative audience. Never, perchance, has the music loving public of this city enjoyed a more delightful evening than was afforded by the singing of the distinguished artist, and it may be taken as a fair test of her popularity that the spiteful humor of Jupiter Pluvius last evening did not affect the number of the audience.

The great artist sang three selections, exclusive of encores, and in each her lyric voice rang out like a bell. Her highest point of excellence in the concert was probably reached in the artist's second number, a pathetic selection. The interpretation was a vocal triumph—an exemplification of the possibilities of voice coloring and shading ripened and matured by years of judicious, faithful and persistent practice. The "Shadow Dance," from "Dinorah," on a theme of Meyerbeer, completely captivated the audience, and elicited such a storm of applause as has seldom been witnessed in this city at a musical entertainment. This number closed the program, but the audience refused to leave until Madame Nevada responded, rendering the "Mocking Bird" to her own accompaniment. The "Mocking Bird" was by request of a Confederate soldier.

Something of the same genius that makes her art so clear, soothing and brilliant is indeed needful to the writer who would do even approximate justice to her wonderful song interpretations. The essential charm and chief victory of her art consists of that indescribable "something" which, as in the appearance of a sunny sky, a golden sunset or the sad murmur of waves on a summer beach, touches the heart and charms the mind with a sense of pleasurable emotion, neither to be analyzed nor explained.

Nor was Madame Nevada all there was in the concert. Louis Blumenberg, the 'cellist, was very much in evidence. He shared honors equally with the star. He fully sustained his reputation as a 'cellist star of the first magnitude, conscious of his strength, certain of victory, full of impetuous temperament and still always in perfect command of all his powers. His technic is simply incredible. The local stage has never had such variety of tone coloring, such sylph-like whispering on a stringed instrument. The audience overwhelmed the artist with demonstrations of delight.

His playing impresses one as being inimitable. The beauty of tone, the faultless intonation and the technical facility which enables him to deal so easily with all the difficulties of his instrument challenge unqualified admiration and render him unique and great among 'cellists. With all the fire and brilliancy of his playing he never resorts to the extraneous. Ordinary and stereotyped phrases are entirely inadequate to convey a correct impression of the quality, or, rather, the diversified qualities that make his playing so irresistible.

Numerous causes may be designated as contributing to his potent yet subtle effect. His precision of bowing, his mastery of light and shade of tone coloring, together with an undercurrent of poetical feeling—all combine to give to his playing its beauty of method and irresistible charm of character.—Dallas (Tex.) Morning News, April 25, 1900.

Frederic Archer.

IN his report of the season's work Mr. Archer says that he has given at Carnegie Hall, Pittsburgh, Pa., seventy-one semi-weekly recitals, seven less than the previous year. An official record shows that he played to 74,000 hearers, an average attendance of 1,430 for each recital. Mr. Archer says that the growth of public interest has been neither spasmodic nor evanescent, but he believes it is the outcome of an evolutionary process indicative of real a progress in musical education. Four seasons ago the average attendance at each recital was 695; the following year it was 1,078 and the next 1,232.

During the series of seventy-one recitals he introduced 623 compositions representative of all periods and nationalities, 217 of which were either absolutely new or previously unheard here. The number of works specially written for the organ was 208.

Mr. Archer says that during the entire series of 329 recitals, 2,771 selected examples of music composition were heard by audiences collectively numbering 304,136.

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William M. Semnacher.

THE picture which embellishes this sketch will be recognized at a glance by many readers of THE MUSICAL COURIER as that of William M. Semnacher, one of the most successful piano teachers in the United States.

William M. Semnacher is a native of the kingdom of Wurtemberg, Germany, and was born March 6, 1839. He early evidenced talent for music and showed a predilection for the piano, which he began to study when eleven years of age, and has been studying ever since. When fourteen he came to America and went to live with his uncle, Jacob Gross, who owned a piano factory in Troy, N. Y. Young Semnacher was placed under E. Thorbecke, a pupil of Thalberg, and with this able preceptor studied several years.

His advancement was so rapid and his acquirements were so accurate that in 1857, when he moved to Baltimore, he was already an exceptionally well equipped pianist, and then began his life work—that of teaching. While engaged in teaching he pursued a course of study with Ernst Szemelenyi, a pupil of Liszt and Kessler, and took harmony lessons of Charles Lenschow, an excellent theorist and conductor. From 1858 to 1860 he taught piano and singing at the Lutherville Seminary, and was eminently successful. He was already recognized as a brilliant and scholarly pianist, and often played in concerts in Baltimore and elsewhere.

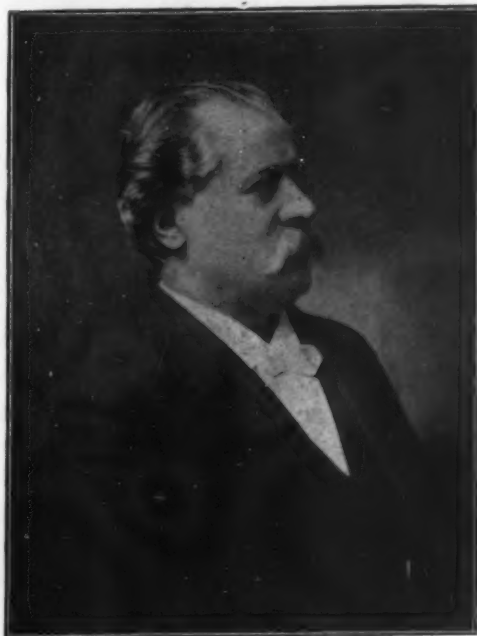
Desirous of broadening his musical knowledge and acquiring the most modern methods, Mr. Semnacher went to Europe in 1860. For several years he studied at Stuttgart, under such eminent instructors as Profs. Dionys Pruckner, Wilhelm Speidel, Sigismund and Lebert, taking a full course in harmony, counterpoint and composition with Max Seifriz. While pursuing his studies in Germany Mr. Semnacher became intimately associated with many distinguished artists. He enjoyed the friendship of Liszt and was a constant visitor at his house. Liszt took a deep interest in the talented young man from America and gave him invaluable advice touching his studies. Mr. Semnacher now has in his possession many letters written by the great pianist and several musical works full of original annotations, all in Liszt's own handwriting; also autographs and photographs. Mr. Semnacher not only enjoyed the friendship of Liszt, but he was also held in warm esteem by Gottschalk, Werner Steinbrecher, a pupil of Chopin; Thalberg, Goebel (Mendelssohn's pupil), and Herman Wallenhaupt. One of his principal teachers was Chevalier de Kontski, who lived with him while in New York. He frequently heard them play and played for them. Other great pianists whom he also knew were Mary Krebs, Sophia Menter, Anna Mehlig, Martha Remertz and many others.

In 1864 Mr. Semnacher, having won an enviable reputation abroad, returned to the United States and settled in Lexington, Ky., where he taught with great success, at the same time being the organist of the leading church in the city. That field, however, was too circumscribed for a man of Mr. Semnacher's high ambition; so, two years later, we find him in the metropolis a professor in the New York Conservatory of Music. Mr. Semnacher believed in the maxim, "Men learn while they teach," so while instructing others he took a course of lessons from Dr. William Mason.

As a teacher he had already won much distinction, and some of his pupils aroused considerable interest. He gave pupils' concerts in Chickering Hall, Steinway Hall and at the Union League Club. George F. Chickering became one of his warmest friends, and did much to advance his interests. In 1874 Mr. Semnacher returned to Stuttgart and renewed his studies with Pruckner, Speidel and Seifriz. He also studied with Otto Singer, a pupil of Schumann. In 1879 he came back to New York and established himself as one of the foremost teachers here. While teaching Mr. Semnacher devoted considerable time to concert work and to composition. Among his piano works which are popu-

lar are "Spring Breezes Nocturne," a beautiful and melodious salon piece; a "Valse Elegante" and "Caprice Elegante"; "Un Jour de Printemps," Rondo Scherzo duet, a poetic romance, and "Progress Rondo," which is brilliant and well constructed and admirably adapted for teaching purposes. All these denote talent and rare musicianship and stamp Mr. Semnacher as a creative genius.

Mr. Semnacher might easily have achieved distinction as a concert pianist, but he preferred to devote his life to teaching. It is therefore as a teacher that his greatest successes have been won. He possesses that rare faculty of imparting his knowledge to his pupils, and his intense earnestness in his work wins their confidence and stimulates their ambition. From whatever point of view considered he is an ideal teacher. As a tree is known by its fruits, so is a teacher known by his pupils. It is not exaggerating



WILLIAM M. SEMNACHER.

to say that no teacher in the United States has produced more pianists of ability. Mr. Semnacher's pupils are scattered all over this country, and many have taken high rank as pianists and teachers. The list is a very formidable one, but here are some of the names of those whom he has taught:

Miss Emeline Hayward, Miss Hannah Smith, Miss Sadie Fuller, Miss Sophia Andrews, Miss Annie Fargo, Miss Florence Sullivan, Mrs. Clarence Postley, Miss Annie Howland Ford, Mrs. E. Salinger, Mrs. J. D. Lange, Mrs. Bradford Rhodes, the Misses Chittenden, Miss Mary Hatch, Miss Annie Gregory, Mrs. F. W. Lestrade, Miss Lucile Williamson, Miss Lucile Nowland, Miss K. Carnes, Miss Laura Tete, Miss Grace Stone, Miss Julia Jenkins, the Misses Vance, the Misses Armour, Miss Annie Secor, Miss Adie Tiemann, Miss Mary Feitner, Miss Vena Feitner, Miss Alice Hart, John D. Crimmins, Jr., the Misses Clausen, Miss Van Buskirk, Miss Marguerite Lilly and Angele Spielmann, Miss Cornelia Lajeunesse (sister of Emma Albani), Miss Sarah Neyle, Lizzie Gardner, Augusta Gottschalk (sister of Louis Moreau Gottschalk), Julia Hall, Belle Halsted, Dr. Sebastian Wimmer, Natalie Curtis, Mrs. McDonald, James Moore, Max Brownold, and many others.

Henry Thomas Fleck, the ex-conductor of the Harlem Philharmonic Society and a theorist of acknowledged ability, pays Mr. Semnacher the following glowing tribute:

"In every generation there seems to be musicians

who, Minerva-like, are born equipped with natural technical and harmonic aptitudes. When such musicians are developed under the direction of a wise and experienced instructor, then we get for the first time a practical demonstration of what the word 'genius' implies. A flutter of excitement has been caused in musical circles by just a genius, and the name of Bessie Silberfeld is in everybody's mouth. Her technic is that of a great virtuoso, fully able to overcome all mechanical difficulties of execution. For this wonderful technical development she is indebted to her teacher, William M. Semnacher, whose ability and power in this direction are unequaled either here or abroad. What he does not know about the anatomy of the hand and its possibilities is not worth knowing. His pupils, even in the very elementary grades, play with a firmness and masterly grasp that only comes with absolute technical command. He has made a profound study of the most important branch of musical art. The delicate hands of children become possessed of tremendous power and endurance. Under his treatment the awkward and weak player grows graceful and strong. His system of technic produces the most wonderful results. Mr. Semnacher is a born pedagogue. The universal passion for gain seems to be totally eliminated from his nature, and his lofty aim carry him beyond the world of mere traffic. Eight years ago Mr. Semnacher established the well-known National Institute of Music at No. 179 East Sixty-fourth street. Able professionals in nearly every part of this country testify to the powers of their teacher, Mr. Semnacher. Prominent among them are the Silberfeld children and Miss Stella Newmark, whom he took under his special care on account of their extraordinary gifts. When you see a young girl of fourteen play the piano with the accuracy, ease and finish of an artist it is safe to credit the mechanical and intellectual side of her performance to her teacher. Both Silberfeld girls possess a self-poise and surety of touch that are really marvelous. They have been developed technically and musically by Mr. Semnacher, whom I regard as the greatest teacher of piano in America today. He understands the hand as no other man in this country, and his knowledge of the classics of piano literature makes him an authority. Indeed, to my positive knowledge, one of the greatest writers and pianists of this city made a study of Bach with Mr. Semnacher less than ten years ago."

Every musician who enjoys the acquaintance of Mr. Semnacher and is familiar with his work will acquiesce in Mr. Fleck's verdict as above quoted.

Mr. Semnacher will, with his family, sail for Europe July 7. It is his purpose to remain abroad three months. During his absence Daniel Wilson, an accomplished teacher, will be in charge of Mr. Semnacher's school.

Helen C. Crane Orchestral Concert.

THE orchestral concert at Mendelssohn Hall, consisting of compositions of a young American composer, Helen C. Crane, was a unique event, for the composer also conducted.

The Suite had many excellent moments. Noticeably was the Scherzo Beethoven-like, the Romanze melodious and the Menuett altogether delightful. A symphonic poem, "The Last Tournament," is full of ideas, and both compositions orchestrated in a manner which shows the composer has a skilled hand. The Serenade also met with marked favor, and indeed Miss Crane should look back with pleasurable recollections to the evening.

There were two groups of songs, the first in English, admirably sung by that refined artist Mrs. Adele Laeis Baldwin, the second in German, in which again the artist's command of tongues shone pre-eminent. The songs are far from easy, and as Mrs. Baldwin was asked to get them up in twenty-four hours, all the more credit to her. One hearing of the songs left the impression that Miss Crane's talent lay more directly in the instrumental. Mrs. Baldwin earned two recalls after each of her numbers, and was, as usual, a radiant picture, in a cream colored gown.

Two piano pieces, a Novelette and "Frühlingslied," were

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played by Pianist George Falkenstein. The former is in B flat, most pleasant music, the latter in G, full of chromatic harmonies, and showing the composer to be bound by no slavish adherence to keys. They were well played by Mr. Falkenstein, who showed good touch and taste, with abundant technic.

Miss Evelyn Lasser's Concert.

MISS EVELYN LASSER, soprano, a young and enthusiastic pupil of Professor George Narberti, made her first appearance in public at the Waldorf-Astoria on the evening of April 28, when she was given a warm reception and beautiful floral tributes, and was compelled to respond to encores. This was the program:

Violin solo, Hungarian Rhapsody.....Hauser
David Bemberg.
Soprano solo, Waltz Song, from Romeo et Juliette.....Gounod
Miss Frances Hearst.
Baritone solo, For Love of You.....Hastings
Robert Hosea.
Piano solo, Moszkowski Waltz.....Moszkowski
Master Harry Graboff.
Soprano solo, Lieti Signor, Les Huguenots.....Meyerbeer
Miss Evelyn Lasser.
Tenor solo, Salve Dimora, from Faust.....Gounod
John Young.
Contralto solo, Mitrane.....Rossi
Miss Marie Parcello.
Baritone solo, For All Eternity.....Mascheroni
James Gordon Henry.
Obligato by David Bemberg.
Soprano solo, Good Bye.....Tosti
Miss Evelyn Lasser.
Max Lieblich, accompanist.

Mr. Bemberg displayed a brilliant violin execution, and he was well received. Miss Hearst, who possesses a flexible high soprano voice, likewise made a very favorable impression and was recalled several times. Robert Hosea, baritone; Master Harry Graboff (the very promising boy violinist), John Young, tenor, and James Gordon Henry, baritone, all gave valuable assistance while the artistic singing of Marie Parcello, the well-known contralto, deserves special mention for her program number and her encore selection, a charming mandolin song, the accompaniment of which was gracefully played on the piano by Miss Parcello, gave additional importance to the interesting event.

Among those present were Mr. Hastings, Mr. Hawley, Mr. Heidelberg, Mrs. Wm. Hartfield, Mr. and Mrs. Morris Van Veen, Mr. and Mrs. James Lester, Mr. and Mrs. Lyons, R. E. Thibaut, Mr. and Mrs. Berwin, Miss Livingstone, Mr. and Mrs. I. A. Ludin, Wm. McAlpin Wiswall and Miss Wiswall, Mr. and Mrs. Louis Rutter, Mr. and Mrs. H. Haas, Mr. and Mrs. Lasser, Mr. and Mrs. Geo. Narberti, Mr. and Mrs. De Fossiz, Mr. and Mrs. Louis Van Veen, Mr. and Mrs. Alex. Linde and Mr. and Miss Montazna.

Women's String Orchestra.

THE closing concert of this, the fourth season, was eminently successful, the daily papers uniting in praises of the young women and their conductor, Carl V. Lachmund. Here are three excerpts:

The orchestra, which consists of forty-one performers, played with precision and taste. The director, Carl V. Lachmund, has brought the orchestra to a state of high efficiency.—The World.

The orchestra played delightfully.—The Herald.

The organization is doing admirable ensemble work, and under the efficient direction of Mr. Lachmund is making continual progress. The good phrasing, the clean-cut rhythmic effects produced and the well balanced parts gave ample proof of this at last night's concert.

Mr. Riesberg was a good accompanist.

The audience was a large and fashionable one and was most appreciative.—The Sun.

This fourth season has been by far, so it said, the most prosperous one of the society. It already has some promising events in view for next season.

Abbie Clarkson Totten Concert.

ASSISTED by J. F. Gilder, pianist; Florence Helena Mackwood, reader; Master Andrew Byrne, violinist; Clara L. Smith, pianist, with A. Byrne, accompanist, Madame Totten gave a studio concert last Tuesday evening, which was attended by an audience which completely filled the very large place.

The fair young concert giver, attired in a rich black costume, was in good voice, and sang in such fashion that encores were hers each time. The waltz song "Thro' the Valley" suits her coloratura voice exactly, and was brilliantly sung. On her second appearance she sang the Lehmann song, "You and I," very gracefully, and the



ABBIE CLARKSON TOTTON.

"Baby Dear" with much expression. Flexible and effective, was the voice in the "Jewel Song" from "Faust," the trill even, the high B creating rousing applause. Bartlett's "Dream" was sung with distinct enunciation, and a nice song, in popular style, was the closing "I Live For Thee," by Chambers, of the Conn music store. Little Alice McGill did her teacher, Madame Totten, credit in a solo, and Miss Nina McGill, a sweet-appearing young woman, united with her teacher in a duet. She has an alto voice, and sang her low G sharp with surprising tonal volume.

Young Byrne played with tone and style. He is a violin wonder, and at his age—say about fifteen—is way ahead of any boy fiddler I know. Others who contributed to the program were those noted above, all interesting in their respective specialties.

Madame Totten is in increasing demand. She continues her opera studies, and may go on the stage later. Good Friday and Easter Sunday she sang at the Fifty-seventh street Y. M. C. A. Gounod's "Ave Maria" and "There is a Green Hill Far Away," also at the Hotel Majestic and the West End Club. In addition she has arranged concerts for the following, beside giving vocal lessons in her immense studio, No. 333 West Twenty-third street, Twenty-fourth Street M. E. Church, Jane Street M. E. Church, Stephen Merritt Company parlor, Sailors' Home, Children's Home, Prohibition Club, New Amsterdam Commandery,

Beulah Commandery, and also appeared at the concert of Fern Council, Fairview Council and Acme Council, Royal Arcanum.

Dr. Medina-Ferrer.

R. MEDINA-FERRER, who recently opened a vocal studio at 30 and 32 West Fifteenth street, was born in this country, but in infancy was taken to France by his parents. From his youth he studied music, and early in his teens he decided also to study medicine. Having had, as he explained, a varied and unfortunate experience with vocal teachers in Europe, he resolved to seclude himself for a number of years, and trace to the bottom the subject of vocal education. Feeling convinced that he attained practical results, Dr. Ferrer came to this country with the determination to teach, and possibly later to lecture.

To a representative of THE MUSICAL COURIER who saw Dr. Ferrer a few days ago, he described his purpose. He said he did not like to make use of the hackneyed word "method."

"Do you wonder," began Dr. Ferrer, "why you hear so few really beautiful voices? In Europe there is an awful dearth of tenors. Italy, once the home of beautiful singing, rarely produces a good singer nowadays. Why? you ask me. I will tell you why. Men and women have not changed. The reason we have so few great singers—because we have so few competent teachers. It is awful the way the quacks of Europe are ruining voices to-day."

"Let us take a certain famous teacher in Paris, and what has she done? Just two singers who studied with her became famous. Now, we all know hundreds, yes, thousands, have studied with this particular teacher, and what has become of those thousands of students? Where are they, and what are they doing? Many of them are heart-broken because their voices were killed, yes, killed, by the famous teacher. The two or three singers who are appearing in opera to-day became singers in spite of their teacher."

"Their voices were naturally too round and whole, and their possessors probably had the common sense to refuse all the points of instruction. I found in Europe many singers studying with famous teachers who actually know more than those paid to instruct them. Yes, I tell you it is awful."

"A singing teacher must understand the anatomy and physiology of the larynx, and how do you find you could pass an examination in this side of the profession? My method, if that is what you choose to call it, is common sense method. I do not believe it necessary to give up six and seven years to the mere matter of tone production. I have often found the singers who boast of their long term of study abroad sing far worse than some beginners. Why is this? I claim to fit a man or woman of ordinary intelligence, some musical ability and a voice, in 125 lessons. That simply trains the voice so that it may be successfully used. I guarantee to do this, and will convince any earnest student that it can be done if he or she will call at my studio."

Sternberg Recital.

CONSTANTIN VON STERNBERG gave a delightful recital at Odd Fellows' Hall last evening. A representative and appreciative audience of fair size heard the pianist and enjoyed every minute that he sat at the piano.

The musician's program was a most interesting one, one that gave him many opportunities to express musical ideas, and nevertheless charmed the listener who knew nothing of technic. Sternberg plays with a straightforwardness that is most pleasing, and in spite of the absence of ostentation, the poetic sentiment does not suffer, neither does the coloring or effect, for his results are always marvel-

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ous. There was no number on the program that was not admired as the pianist rendered it, but perhaps the most delicate group was the four Chopin preludes.

The musician's explanatory remarks were not one whit less fascinating than his playing. His voice was full of music and his words carried a marked foreign accent. It was not so much what he said as it was the way he said it, and these "marginal notes" which he did not play were almost as important as the soft pedal.—Morning Mercury, New Bedford, Mass., April 24, 1900.

William C. Carl's Organ Recital.

THE third event in the interesting series of organ recitals being given by Wm. C. Carl in the Old First Presbyterian Church, New York, took place on the afternoon of April 24, when the program was as follows:

Organ Sonata in D minor (new).....Müller
(Dedicated to Mr. Carl.)
Cantilène Pastorale (new).....Higgs
Allegro from the Sixth Organ Symphony.....Widor
Romanze in G major.....Beethoven
Miss Anna E. Otten.
Offertoire in A major, op. 100.....Galeotti
Rigaudon (1633-1687).....De Lulli
Adagio in A minor.....Bach
Organ solo, Allegro Appassionata (Sonata V.).....Guilmant
Miss Mary H. Gillies.
Vocal solo, Recitative from Julius Caesar, air, Hear Me! Ye
Winds and Waves (Scipio).....Händel
Oley Speaks.
Marche de Fête (new).....Callaerts

The opening number, Carl C. Muller's scholarly contrapuntal composition, received an admirable interpretation, while Widor's "Allegro," from the Sixth Organ Symphony, was played in a brilliant and musicianly manner. In fact, the entire program served to educate and delight the large and representative audience present.

Miss Anna E. Otten, the young and exceptionally promising violinist; Miss Mary H. Gillies, a talented and capable organ pupil of Mr. Carl, and Oley Speaks, a well-qualified basso, were three acceptable assisting artists.

Blanche Duffield Charms a Paterson Audience.

MISS DUFFIELD sang with Sousa's Band at Paterson, N. J., a few weeks ago, and her singing was so much admired that she was immediately engaged to sing with the Orpheus Club at their concert last Tuesday evening. She received the following press comments:

The musical committee was fortunate in securing Miss Blanche Duffield, whose ability and personality will be long remembered by those present. Miss Duffield made her initial appearance in "Charmant Oiseau," from David's "Perle du Brésil." The singer had never heard the orchestra which accompanied her before yesterday afternoon, and the effort is a most difficult one, but her hearers remained spellbound at the flexibility and brilliancy of Miss Duffield's execution. In the passages in which flute and voice take up alternate parts, the precision of Miss Duffield's voice was such that it was impossible to tell when the instrument ceased and the voice predominated. Miss Duffield was encored, and sang Cowen's "Swallows" in the same graceful and artistic manner.—Morning Call, April 25.

The star of the evening was Miss Blanche Duffield, whose voice has already been admired in this city, where she has been heard before with Sousa's Band. Miss Duffield sang "Thou Brilliant Bird," and the listeners were electrified. The talented singer was obliged to respond to an encore, and she sang "Swallows." While the artist's touch could be seen in the first of the program the second part was even better. Miss Duffield sang "Dolce Amor," by Pizzi, and Denza's "May Morning" for an encore.—Paterson Evening News, April 25.

The sixth season of the Orpheus Club, under the direction of C. Mortimer Wiske, came to a brilliant end last evening with one of the most successful concerts ever given by the organization. The notable success of last night the club owed much to the assisting artists, who had previously established for themselves a place in the hearts of Paterson music lovers, namely, Miss Blanche Duffield and Carlos Hasselbrink's orchestra from New York. Miss Duffield strengthened her place in the good graces of Paterson by her two numbers, which well displayed her natural gifts and her great accomplishments.—Paterson Daily Press, April 25.

Harriet E. Pratel Recital.

THIS occurred at Carnegie Chamber Music Hall last Wednesday evening, when the gifted young pianist had the assistance of Miss Babetta Huss, Henry Holden Huss and Miss Helen Carpenter. The following program was given:

Polonaise, C sharp minor, op. 26.....Chopin
Staccato Etude, C major.....Rubinstein
Miss Harriet Pratel.
Träume.....Wagner
For a Dream's Sake.....Cowen
Springtime.....Bohm
Miss Babetta Huss.
Waltz, E minor.....Chopin
Song Without Words, G major.....Mendelssohn
The Rivulet.....Huss
The Magic Fire (music from Die Walküre).....Wagner
Miss Pratel.
Home They Brought Her Warrior Dead.....Huss
Lullaby.....Mozart
Miss Huss.
Concerto, G minor, op. 23.....Saint-Saens
Miss Pratel has for some time past studied with Mr. Huss, after a period of excellent preparation with Miss



HARRIET E. PRATEL.

Clara Kleebe, and to him she owes the careful guidance through musical literature, the technical study necessary, which made possible the very interesting affair of last week. Nervous at the beginning, she did better with each number, until when the concerto was reached, she was fairly imposing in her dash, endurance and vigor. Endowed by nature with the pianistic talent, with poetic nature and no little intellectuality, Miss Pratel has evidently studied with sincerity and earnestness. She played the Rubinstein study with bravour, and beautiful singing tone in the cantilène. Clean cut was the Chopin waltz; the Huss piece, "The Rivulet," was indeed charming and "The Magic Fire" music went with considerable orchestral effectiveness. She played all her numbers sans notes.

Welcome variety was lent the program by the vocal assistance of Miss Huss, who has an agreeable voice, musical feeling and sang with good enunciation.

Mr. Huss played the second piano in the concerto, and may be justifiably proud of his pupil, and Miss Carpenter played the accompaniments to the songs. A large audience attended.

Mme. Evta Kileski's Successes.

A SUCCESSFUL season in oratorio and concert reverts to the credit of Mme. Evta Kileski, the dramatic soprano. Everywhere the critics have praised her voice, method and her musical intelligence, which raises her value above that of a mere vocalist. Madame Kileski is an interpretative artist and of late has made oratorio her specialty. However, she sings with rare dramatic expression arias from grand operas.

At a concert given in Carnegie Hall last winter she moved the audience to great applause after singing "Ocean du Ungeheuser," from Weber's "Oberon." The important concerts at which Madame Kileski appeared from December to May were as follows:

December 3, 1899—Carnegie Hall, New York.
December 8, 1899—Montclair, N. J.
December 24, 1899—Handel and Haydn Society, Boston (Messiah).
January 18, 1900—Newport, R. I., Gade's "Psyche."
January 28, 1900—Wellesley College.
February 6, 1900—Augusta, Me., Cowen's "Rose Maiden."
February 21, 1900—Lowell, Mass., "Lorelei."
March 2, 1900—Gloucester, Mass.
March 9, 1900—Boston, private musical.
March 15, 1900—Fitchburg, private musical.
March 27, 1900—Dedham, Mass., Cantata, "Ruth."
March 31, 1900—Brookline, Mass., musicale.
April 10, 1900—Concord.
April 15, 1900—Boston Handel and Haydn Society, "Elijah."
April 17, 1900—Newburyport, Mass., "Hiawatha."
April 19, 1900—Brookline.
April 22, 1900—Boston Music Hall, "Naaman."
April 26, 1900—Steinert Hall, Pergolesi's "Stabat Mater."
May 3, 1900—Rubinstein Club, New York.
May 7, 1900—Eleventh Musical Festival, Gaffney, S. C.

Subjoined are a few extracts from criticisms:

Madame Kileski was the one soloist completely satisfactory. The inherent dramatic quality of her voice and method was just suited to the part assigned to her. Her success was brilliant and evoked the heartiest applause of the evening.—Boston Transcript, April 18, 1900.

Madame Kileski's clear, pure voice, admirable legato and general technical skill have before this given pleasure to our concert-goers.—Philip Hale, in Boston Journal, December 12, 1899.

Madame Kileski did excellently with the soprano solos, singing with great breadth and beauty. Her culmination was, of course, in "I Know that My Redeemer Liveth."—Louis Elson, in Boston Daily Advertiser, December 12, 1899.

Madame Kileski's beautiful reading of the descriptive soprano recitative about the "shepherds abiding in the fields" reached a brilliant triumph in her "Good Tiding," sung with appropriate "great joy," as well as her well-nigh inspired solo, "I Know that My Redeemer Liveth."—Boston Daily Globe, December 25, 1899.

Mrs. Kileski-Bradbury, or as she is now more often called, Madame Kileski, did some very fine singing in "The Creation" here last year, and has improved even on that. Her voice is a wonderfully strong, full, rich, soprano, of great sweetness and power. Her intonation is absolutely true, and her interpretation gives evidence that her subject has been most thoroughly studied. There was a great deal of dramatic power in her solos last night, and Psyche's prayer to Eros for forgiveness was the very passion of pleading, rising to an agonized climax in the words, "His wrath is even worse than death." The high C's in the concluding chorus rang out true and clear above the chorus with apparently the utmost ease.—Newport Daily News, January 19, 1900.

Madame Kileski sang her role with charming sweetness, grace and delicacy, as well as power, where required, and at one point received a positive ovation.—Boston Globe, April 23, 1900.

Pupils' Concert at the Joseph Joachim School.

THIS afternoon at 3 o'clock the pupils of the Joseph Joachim school, of which Miss Geraldine Morgan is director, will give an interesting recital in Chamber Music Hall, Carnegie Hall, New York.

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During the Exposition it would be an admirable setting for some enterprising Americans, or American enterprise. Visitors to the city cannot do better than give it a call. Those interested in music in any way may find here a most advantageous rendezvous.

French teachers who have to do with Americans would find this a most advantageous place, as besides its admirable location, the Gaveau establishment is just exactly the sort of place which is inviting to us and which makes it a pleasure for us to go to it.

There is no climbing of narrow, malodorous stairs, no tiresome mounts of flight after flight which we so detest, no "homes" and "families" intruding around the music room.

The house is covered with plants and trees, a large gravel sweep in front, little towers, low windows and one or two wide stone steps leading to the inviting doors. Inside, a large entry, carpeted, polished and furnished, a pretty carpeted stairway, polished floors, shining polish everywhere, open windows, air and light, plants and bird song. There you are.

An ideal music home.

To give an idea how strongly this idea appeals to THE MUSICAL COURIER and is recommended by it, I have my heart set on having THE MUSICAL COURIER quarters established right there next year, and beg those interested in the matter to see about it at once.

The paper could desire no nicer frame for its activity than a number of nice music people, and the atmosphere of one of the most live, wide-awake, modern, young, spirited of piano houses. A large concert hall is to be added to the building next year.

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Castle Square Opera Company.

"A Night in Venice."

THIS is the last week of comic opera at the American Theatre, where the Castle Square Opera Company has been singing for three seasons. The work presented is Johann Strauss' operetta, "A Night in Venice," and this, by the way, is the first time this operetta has been presented here in English.

The most important feature at the opening performance on Monday-evening was the return of William G. Stewart, who received from the audience a welcome that would have made a star in the Grau constellation green with envy. Mr. Stewart did not sing as well as usual, but he looked extremely handsome as the Duke. Raymond Hitchcock sang the role of Bar Varucio, and William Pruett that of Delacqua. Harry Davies, Clara Lane, Gertrude Quinlan and Guelma Baker completed the cast. The chorus sang well, and the work of the orchestra was passable. "A Night in Venice" is not one of Strauss' best operettas, but it is better than many operettas by other composers that are favorably received by American audiences.

A Good Showing.

THAT some work of merit is being accomplished by Dr. Eugene E. Davis, musical director of Baylor Female College, located at Belton, Tex., is evidenced by his report of the department lately given to the president. There are 120 piano students at work; forty-seven vocal students; fifty-seven harmony students; ten students in counterpoint having completed the course in harmony; twenty in guitar; twelve in mandolin; ten in violin; a college choir of forty-five voices; an orchestra of thirty members. Aside from this, pupils are mentioned who are studying 'cello, cornet, clarinets, a large normal theory class, sight singing class, history of music class. During the year having held every week a students' recital, and having had several artist concerts.

Combs Conservatory Concert.

THE Combs Broad Street Conservatory at Philadelphia gave a successful concert last Friday evening for the benefit of the "Germantown Door of Hope." The concert was given at Witherspoon Hall. Director Gilbert Reynolds Combs conducted his Symphony Orchestra skillfully. The orchestral numbers were received with enthusiasm.

The vocal soloist, Miss Iva Sargent, a pupil of the Conservatory, possesses a rich and true soprano voice and shows careful training.

In the Mendelssohn "Capriccio," op. 22, for piano and orchestra, Miss Louise De Ginther, pupil of Mr. Combs, gave evidence of being a most earnest student. Her tone was full and deep, her interpretation broad and musically, her technique ample and brilliant.

Isabel McCall Accompanist.

MISS ISABEL McCALL, the director of the School of Accompanying, at 251 Fifth Avenue, is in great demand this spring for engagements outside of her school. Tuesday evening, April 24, she played for Miss Martina Johnstone, the violinist, at the complimentary concert to Mme. Louise Gage Courtney, given by the Women's Philharmonic Society. Last Saturday afternoon Miss McCALL accompanied for Mrs. Katharine Fisk and W. H. Langley at the Women's Press Club. As an accompanist for singers or instrumentalists Miss McCALL's work is noted for its intelligence and highly musical quality.

New Boston Music Hall.

THE closing performance in the Old Music Hall, Boston, took place Saturday evening last, the occasion being the final concert of this season's series of the Boston Symphony Orchestra, the program including Beethoven's overture, "Leonora," No. 2, and the Ninth Symphony, with a quintet from Mozart's "Così fan tutte." Every bit of available space in this large auditorium was occupied by an enthusiastic audience that at the end of the performance called for Mr. Gericke, who made a few apropos remarks, after which, owing to persistent and vociferous demand, Henry L. Higginson made quite a long speech, sketching a history of the orchestra, which has just finished its nineteenth season, commenting on associations identified with the old hall, which, by the way, Mr. Higginson has carried upon his shoulders for the past nineteen years at a great loss, and referred to the new hall, uptown, as the future home of the Boston Symphony Orchestra. Mr. Higginson also remarked that he hoped Mr. Gericke would remain conductor of the orchestra as long as he himself had any connection with the organization. So it seems that the matter of conductor of the orchestra is a settled fact for some time, at all events.

Through the public spirit and the noble generosity of Mr. Higginson this superb organization is now assured a permanent existence. When it is remembered that Mr. Higginson has supported this beneficence with prodigal liberality, single handed, regardless of financial losses, amounting each year to several thousands of dollars, it redounds to his honor as a great public benefactor and one to whom musical art in this country owes a debt of eternal gratitude.

Where else in the musical world is bestowed such munificence from the hand of one benefactor?

The "New Music Hall," as it is called, is situated on the corner of Massachusetts and Huntington avenues, and its musical dedication will be the opening concert of the Boston Symphony Orchestra's twentieth season on the 20th of October of the twentieth century, Anno Domini, an alliterative coincidence of the numeral 20. May it prove a lucky number.

The Old Music Hall property, Boston, which has been purchased by Mr. Allen, the owner of the Castle Square hotel and theatre in that city, will be remodeled at once into a theatrical auditorium. The stage will be placed opposite its original position in the hall, with entrance from Bromfield street; the floor will be built upon the "basin" plan (there is only one such in the country, I understand, at Buffalo), and the balconies will be in horseshoe form. There will be a large and elegant foyer, entered from both Winter street and Hamilton place, with two capacious elevators for the convenience of the patrons of the upper tiers. The entire interior is to be in the handsomest and most modern form, and the electric lighting will be of the most advanced description.

Henry W. Savage is to be the manager, and the contract calls for its completion October 1. It has been reported that the theatre would be devoted to vaudeville, but Mr. Savage has denied the report. It will be available for concerts, opera or theatrical purposes.

The name of the auditorium will be the Old Music

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Hall, an appellation that will cause the telephone and telegraph operators and the cabmen more or less confusion in distinguishing between the "Old Music Hall" and the "New Music Hall."

The Boston Auditorium or the Tremontain Opera House would better characterize this temple of music and the drama.

The reconstruction of the Old Music Hall has driven "the Pops" uptown to Mechanics' Hall, where the combination of good music, lager, light wines, food and smoke will inaugurate the fifteenth season on Thursday evening, May 10, under the management of Fred Comee. Max Fach will conduct an orchestra of fifty of the Symphony players the first half, and Mr. Strube the last half of the season. There will be elbow room enough in the immense hall for all comers, both as regards tables and a space for promenading, while the balconies will accommodate a few thousand listeners who come to observe and hear the music.

The changes being made in the Old Music Hall have left the Handel and Haydn Society without a home, as no provision has been made at the new hall for other than a room for the library of the society. The management are endeavoring to arrange for the rehearsals of the chorus in one of the smaller halls of the Mechanics' Building.

A. Y. Cornell's Pupils' Recital.

A LARGE audience gathered in Chamber Music Hall last Friday evening to listen to the vocal recital by the pupils of Mr. Cornell. It is rarely that a pupils' recital brings forth such an array of artistic ability as was presented on this occasion. All of the pupils sang with a beauty of tone, and interpreted their songs with a degree of expression that might cause artists of long standing to blush. In Mrs. Stahl, Miss Kelly, Miss Ritter, Mrs. Forbes and Mr. Spencer Mr. Cornell has material that will make singers who will be heard from. The one thing that was so agreeably evident in the singing of the entire class was the entire absence of muscular effort and facial contortion. Mr. Cornell undoubtedly is a master of the science of voice production, a musician of uncommon ability, and above all knows how to impart his art to his pupils. The program, which is appended, displays unusual taste in the arrangement:

The Skylark (part song).....	The Pupils.....	Sir Joseph Barnby
The Night Has a Thousand Eyes.....	.....	.....
I'm Wearin' Awa'.....	.....	Poote
Love Me, If I Live.....	.....	.....
Total Eclipse (Samson).....	Mrs. Forbes.....	Händel
Nymphs and Fauns.....	Mr. Whitcomb.....	Bemberg
Lift Thine Eyes (Elijah).....	Miss Kelly.....	Bartholdy-Mendelssohn
Misses Berry, Kenny, Graham, Fleischmann, Peper, Johnson.....	.....	.....
Cavatina (Faust).....	.....	Gounod
My Heart at Thy Sweet Voice (Samson and Delilah).....	Mr. Spencer.....	Saint-Saëns
.....	Miss Graham.....	.....
Sextet (Lucia).....	.....	Donizetti
.....	Misses Ritter, Graham and Messrs. Knight, Cornell, Sterling, Spencer.....	.....
Das Tod und das Mädchen (Death and the Maiden).....	.....	Schubert
Shön Rotraut.....	Mrs. Stahl.....	Schölkertmann
Quartet (Rigoletto).....	.....	Verdi
Gay Little Dandelion.....	Miss Kelly, Mrs. Forbes, Mr. Flenniken, Mr. Spencer.....	.....
Allah Gives Light in Darkness.....	.....	Chadwick
The Danza.....	.....	.....
In Native Worth.....	Miss Ritter.....	Haydn
Good-Night (Martha).....	Mr. Hampson.....	Flotow
.....	Miss Berry, Mrs. Stahl, Mrs. Waring, Mr. Orr.....	.....

George Sumner Kittredge played the accompaniments.

Mary Helen Howe.

This brilliant coloratura soprano, with the high range, sang last Friday night in Washington, D. C., with the Choral Society, in an "Evening of Italian and German Opera," along with Sara Anderson, Mabelle Louis Bond, Charles Kaiser, Julian Walker, Myron W. Whitney, Jr., and others.



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The John Church Company's Publications.

THE following are some of the recent dates showing when compositions published by the John Church Company were performed:

Rose Fable.....	.....	Hawley
Miss Mabel Louise Bond (April 28).....	Waldorf-Astoria, New York	.....
Robert Hoses (April 27).....	Waldorf-Astoria, New York	.....
Danny Deever.....	.....	Damrosch
Robert Hoses (April 27).....	Waldorf-Astoria, New York	.....
A Necklace of Love.....	.....	Ethelbert Nevin
Mrs. A. Baldwin (April 19).....	Lakewood, N. J.	.....
Mrs. A. Baldwin (April 23).....	New York city	.....
Mrs. A. Baldwin (April 27).....	Mount Vernon, N. Y.	.....
I Would Believe.....	.....	Chaminade
Mrs. A. Baldwin (April 19).....	Lakewood, N. J.	.....
Thou'rt So Like a Flower.....	.....	Gerrit Smith
Miss Gertrude Harrison (April 19).....	Washington, D. C.	.....
Love Is a Sickness Full of Woes.....	.....	Parker
Miss Gertrude Harrison (April 19).....	Washington, D. C.	.....
Once I Loved a Maiden.....	.....	Parker
Miss Gertrude Harrison (April 19).....	Washington, D. C.	.....
Alpine Rose.....	.....	Gerrit Smith
Mariposa Lily, from A Colorado Summer.....	.....	Gerrit Smith
Columbine.....	.....	Gerrit Smith
Miss Jessie Vivian Kerr (April 19).....	Washington, D. C.	.....
When First I Saw Thee.....	.....	Lassen
Miss Gertrude Harrison (April 19).....	Washington, D. C.	.....
Sweet Bird of Spring (L'Ete).....	.....	Chaminade
Miss Gertrude Harrison (April 19).....	Washington, D. C.	.....
Ode to Bacchus.....	.....	Chaminade
Douglas Lane (April 28).....	Plainfield, N. J.	.....
Dawn of Redemption.....	.....	Hamilton Gray
W. W. Ballard (April 19).....	Suffolk, Va.	.....
Mon Desir.....	.....	Ethelbert Nevin
Mrs. Nellie Wilson Shircliff (April 17).....	Washington, D. C.	.....
Gondolieri.....	.....	Nevin
Miss Janotha (April 24).....	Stafford House, London	.....
The Lark Now Leaves His Watery Nest.....	.....	Parker
Miss Hilda Foster (April 27).....	St. James' Hall, London	.....
Miss Frederika Taylor (April 2).....	South Kensington, London	.....
Miss Esther Palliser (March 31).....	Holloway, London	.....
In Memoriam.....	.....	Liza Lehmann
Denham Price (April 4).....	Salle Erard, London	.....
Kennerley Rumford (March 31).....	St. James' Hall, London	.....
Mr. Walenn (April 9).....	Piccadilly, London	.....
The Sweetest Flower that Grows.....	.....	Hawley
Miss Esther Palliser (March 31).....	Holloway, London	.....
Mrs. Philip Jones (April 4).....	Enfield, London	.....
Mme. Bertha Moore (April 4).....	Kensington, London	.....
Percival Allen (April 4).....	Harley Street, London	.....
Ley Vernon (April 4).....	Park Lane, London	.....
Ley Vernon (April 5).....	Berkeley Square, London	.....
Ley Vernon (April 6).....	Eaton Square, London	.....
Ley Vernon (April 28).....	Llandudno, Wales	.....
Ley Vernon (April 30).....	Llandudno, Wales	.....
Ley Vernon (May 2).....	Llandudno, Wales	.....
All For You.....	.....	Guy d'Hardelot
Percival Allen (April 4).....	Harley Street, London	.....
Mme. Minnie Shatel (April 19).....	Peckham, London	.....
Mme. Minnie Shatel (May 1).....	Kensington Town Hall	.....
Mme. Minnie Shatel (May 2).....	Kensington Town Hall	.....
Return.....	.....	Tosti
Mme. B. Marchesi (April 3).....	St. James' Hall, London	.....
Lesson With the Fan.....	.....	Guy d'Hardelot
Miss Florence Stone (April 19).....	Eastbourne, London
Miss Florence Stone (April 20).....	Eastbourne, London

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Ley Vernon (March 27).....	Chelsea, London
Ley Vernon (March 30).....	Green Park Club, London
Ley Vernon (April 4).....	Park Lane, London
Ley Vernon (April 5).....	Berkeley Square, London
Ley Vernon (April 30).....	Llandudno, Wales
Ley Vernon (May 2).....	Llandudno, Wales

Grazioso.....	Tirindelli
LeRoy McMakin (April 28).....	Cincinnati, Ohio
Notturmo, op. No. 10.....	A. Gorno
Frederic J. Hoffmann (April 27).....	Cincinnati, Ohio
Burlesca, op. No. 9.....	A. Gorno
Frederic J. Hoffmann (April 27).....	Cincinnati, Ohio

A Von Klenner Pupil's Engagement.

MISS LILLIAN VERNON WATT, a promising young singer, has not been heard once in concert this season, and a number of her friends have made inquiries concerning her progress in New York. The following paragraph appeared recently in the New Bedford (Mass.) Standard:

"Miss Lillian Vernon Watt, who was selected last year from Madame Von Klenner's studio for the soprano in the University Place Presbyterian Church, New York city, has filled the position most acceptably, and been re-engaged for another year."

There is a letter at this office for Ernest Sharpe.

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May 19, . . . En Route	June 23, . . . Warzburg
May 20-27, . . . Berlin	June 24, . . . Bad Nauheim
May 28-June 4, . . . Hamburg	June 25-27, . . . Frankfurt
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616 Twelfth Street, N. W.,
WASHINGTON, April 28, 1900.

THE financial education of the Washington public with regard to music consists in teaching them how much money should be paid per lesson to a first-class vocal teacher, how much to a piano or violin teacher of the first rank; what the price of admittance to a first-class concert must necessarily be; what compensation should be offered to a first-class singer or instrumentalist for an evening's engagement; what figure the yearly salary of a competent organist and the finest church soloists should reach. The people of Washington are entirely ignorant on these subjects. Well do the ladies understand the proper fees for the dressmaker and milliner, and the price of a carriage to a fashionable reception is well conned by heart; but their knowledge as to the proper wage for the singer who entertains them at the reception is entirely lacking.

If the fair lady thinks of the matter at all, she probably says to herself that the soprano will be glad to sing before this distinguished company for the advertisement. Advertisement! Nonsense. Does a soprano wish to advertise herself as a "free sample" or a cheap singer who is glad of a chance to sing for nothing? And the worst of these "fashionable" affairs is, that as a rule, the singer's carriage fee is not paid and she is not even offered refreshments for her trouble.

The ignorance of the public regarding fees for concerts causes them to begrudge the price of a ticket to a first-class concert where only the finest artists appear. They can hear cheaper artists and poorer music for less money. They prefer this. Their stinginess and desire to "get their money's worth" extends to the matter of encores. The idea at most Washington concerts is to get as many encores as possible. For this reason the people will applaud the poorest pieces on the program and the worst performances. They will sit until a late hour in the hall and defer their time of retiring in order to get what they consider to be the full value of their money. It is particularly noticeable at concerts of this kind that the numbers at the beginning of the program will be encored, while the encores may cease toward the end if it is too late; but the applause is entirely irrational, the best numbers often being received the most coldly. Some musicians take this applause at its true worth and do not appear anxious to grant repeated encores. There are some, however, who are foolishly flattered by what they think is a popular appreciation of their performance. These last grant encores readily and with evident delight, and no doubt return to their homes greatly elated with their apparent success. And here is where they are deceived; for possibly if their songs happened to occur a little later on the program, when the popular greed had been satisfied, but small applause would have been given.

The attitude in regard to teachers is that a cheap teacher will do for a beginning, and that soon, when the child has progressed far enough, there will be a trip to New York

or to Europe for further education. Why not raise the price for good teachers right here in the city? Then we will draw some of the best teachers from outside. They will come here if the proper pay awaits them. It will be much cheaper in the end to pay a large fee right here than to pay it in other cities and have fare and board to pay besides.

There is a notion here that he who sells is under obligation to him who buys. Pupils sometimes regard the teacher as the "seller," because he trades instruction for money. So the pupil feels that the teacher is under a sort of obligation. The pupil becomes thereupon more independent and careless—careless about arriving at the right time for the lesson, careless about paying promptly, careless about notifying the teacher in case of prospective absence. This same pupil will expect all lessons lost through absence to be made up by the teacher, even though no previous notice of absence has been sent. The pupils will expect to begin lessons for the season very late and stop very early. He will expect his teacher to do little favors—get him a choir position, or "bring him out," hire a hall and give a musicale for his edification. In fact, the demands are never ending, and the thirst insatiable if continually gratified. It should be stamped out. All wise teachers keep it down. They hold to fast and firm rules, but they do it separately, and therefore in a weakly manner. Let a union be formed and the teachers meet and talk over these things. They would be stopped with lightning rapidity.

It is strange that while starting out from different points I am always led to the same conclusion. Start a union. It is the only way to correct the existing musical and financial evils. At least, get together, musicians. You are not asked to help anyone else—only yourselves. Cannot you exert a little energy in behalf of yourself? Can't you try to pave the way for better wages for musicians here? When anyone says his trade is that of a musician in Washington, people say, "Yes, but what is his other business?" It needn't be so. It is in your own hands to better your condition. Why don't you wake up and do something about it? Throw your little petty prejudices and quarrels aside and go into it. Work for your own good. You are not asked to do charity work this time.

BERENICE THOMPSON.

DALLAS.

DALLAS, TEX., April 13, 1900.

OUR little city hopes that THE MUSICAL COURIER and its good readers will share in our pride that as the musical season draws to a close we find ourselves fairly brimming over with good things.

Since writing you last we have enjoyed, under the auspices of the Dallas Quartet Club, Will A. Watkins, director, a delightful concert given by MacDowell, pianist, Ernest Gamble, Helen Buckley and Mabelle Crawford, vocalists, names well known to the readers of THE MUSICAL COURIER. The occasion was the first artist recital, given by the club. For their second recital, shortly afterward, the Spiering Quartet played for the first time to a Dallas audience, and it is to be regretted that so artistic an organization is not heard here oftener.

Then came, March 26, under the auspices of the St.

Cecilia Choral Club (Mrs. Jules D. Roberts, director), Petschnikoff and Lachaux. They were greeted by a big audience, whose enthusiasm knew no bounds, and it has been generally conceded by the musical public of Dallas that in this, their eighth recital, the St. Cecilia Club furnished the most thoroughly artistic musical event in the history of Dallas.

The local press of to-day states that Emma Nevada has been booked for the 23d of this month under the Opera House management.

MUSIC.

MINNEAPOLIS.

OFFICE OF THE MUSICAL COURIER,
1808 Ninth Avenue South,
MINNEAPOLIS, Minn., April 14, 1900.

IN St. Mark's Episcopal Church, on Palm Sunday, "The Crucifixion," a meditation by J. Stainer, was given by the choir under the direction of Mr. Normington, organist and choirmaster. The fact that Mr. Normington was the director is enough to warrant the statement that it was splendidly given, as he is an ideal interpreter of sacred music and a fine director. The artists assisting were Crosby Hopps, tenor, and Mr. Singer, basso. The tenor solos, "The Majesty of the Divine Humiliation" and the recitative "And He Bowed His Head and Gave up the Ghost," were sung with religious fervor and sublimity that thrilled the hearts of the listeners. The cantata was repeated on Good Friday night at the request of the hundreds that could not get into the church on Palm Sunday.

The closing concert of the Apollo Club was given on Wednesday, April 11, at the Lyceum Theatre, and was, as usual, well attended. The soloists were Max Heinrich and his daughter Julia. One always enjoys Mr. Heinrich's singing; he brings intelligence, sympathy and dramatic ability to his aid. "The Erl King," which he always sings with dramatic effect, was enhanced by his brilliant accompaniment. Julia Heinrich has a voice of rich, warm quality, with a great deal of reserve force which promises much for the future. Mr. and Mrs. Flurrich sang several duets delightfully. The work of the club, under the direction of Emil Ober Hoffer, was good. Emil Ober Hoffer possesses what is so essential to all successful musical directors, magnetism. He is an ideal accompanist, and an artist by temperament and education.

At the annual business meeting of the Ladies' Thursday Musical, the following officers were elected for the coming year: Mrs. Geo. E. Ricker, president; Mrs. Hector Baxter, vice-president; Mrs. S. S. Brown second vice-president; Miss Margaret Drew, recording secretary; Mrs. Harry W. Jones, corresponding secretary; Miss Werner, treasurer, and Mrs. T. B. Bell, librarian.

The French Grand Opera Company, of New Orleans, who have just played a brilliant season here, have canceled their Kansas City engagement on account of the burning of the Auditorium in that city, and have been re-engaged for four entertainments Tuesday, Thursday, Friday evenings, and Wednesday matinee of next week.

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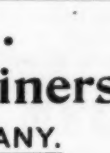
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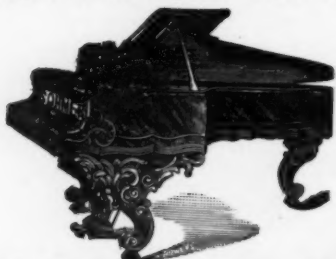
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